

THINGS TO DO ON NEW YEAR'S P. 37

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VOL. 25, NO. 17 • DECEMBER 23-29, 2015

the Stranger

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COVER ART

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Genius / 21 Century / Seattle exhibit.

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Stranger staffers saw you laughing about cock soup,
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THE STRANGER

TWO GUYS AT PIKE PLACE

We were in the tiny but terrific El Mercado Latino shop in Pike Place Market when we heard you two giggling. You were in the spice aisle, kitty-corner from the Great Wall of Hot Sauces, and you were super cute, possibly boyfriends. We couldn't figure out what you were laughing and whispering about. After you left—and after we'd ordered a hot, delicious beef empanada to go (get the beef, it's the tastiest)—we walked over to where you had been standing to investigate. Ahhh-hhh! COCK SOUP. Okay, that is pretty funny. Who doesn't want to eat a big bowl of dicks?

THORNTON PLACE TUSKEN RAIDER

Even in the dork-swarm that filled the lobby of the Regal Cinemas at Thornton Place, near the Northgate Mall, for the premiere of *Star Wars: The Force Awakens*, your sexy sand-person cosplay stood out like a lightsaber in the darkest vault on Bespin.

INSTAGRAMMING ABS AT THE GYM

We saw you, at the gym, standing in front of a mirror, holding up your shirt, checking out your own abs for a five full minutes. Then you took a picture of your abs, which you appeared to upload to Instagram. We're not going to make assumptions about you—about you being shallow or vain because you're hot, for example, or you being dim because you're a jock and a gym rat—because, hey, for all we know, curing cancer is your day job. And, hey, we're all at the gym, right? We're all vain, even if we're not all as hot as you. And dismissing you as shallow or vain is just jealousy masquerading as contempt. Still, the next time you want to take a picture of your abs and upload it to Instagram... don't look up, realize you're being checked out by at least five other guys, and then act all huffy about being objectified by others the same way—and at the same time—you are objectifying yourself.

I, ANONYMOUS

POSTAL PROPS

To the postal worker who kept her cool while a customer went postal: You, a hardworking USPS professional, remained calm as you were called "hard-ass" and "bitch" by the woman who cut in front of all of us in line. She shouted that at 58 she shouldn't have to wait in line for a single stamp. She took 10 minutes arguing with you about the stamp, which you calmly, kindly applied to her solitary piece of mail. And when you politely asked her to move aside, you got more screaming in your face about how you couldn't tell her what to do. Those of us in line tried to stand up to this unyielding bully, but to no avail. Props to you for discreetly stepping away to call the police and get her removed. You deserve a mental-health day.

—Anonymous



STEVEN WEISSMAN

THE WINNER OF *THE STRANGER'S* DESIGN A CHRISTIAN STARBUCKS CUP CONTEST!

Though it was already long ago in internet time, we've been positively swamped with entries for our Design a Christian Starbucks Cup contest, in which you, our beloved readers, were invited to give those whiny loudmouth Christians the Starbucks cup they so richly deserve. There were many fine entries, but as with deities, there can be only one true winner, and here it is: **Doubting Thomas Cup, by Michael Castle.**



Congratulations to you, Michael! And many thanks to everyone who entered. May you all have a happy-holiday MERRY CHRISTMAS!

DISCLOCATING DANCER AT WESTLAKE

You had bleached-blond hair with a blue stripe in it. You were in sneakers and sweats, all the better to make your sweet moves. One of your moves looked like you'd lost all control of your joints as you flopped flat onto the ground. Another of your moves involved dislocating your shoulder and pulling your arms into places arms don't usually go, freaking out the passersby. At one point, you used the lamppost behind you to contort yourself into still more impossible-looking positions. An older woman wearing fleece and using a walker ambled by. Her fleece was teal. Her expression was astonishment. She apologized for not putting any money in your bucket, but she could not stop looking at you, even as she slowly, slowly, slowly made her way across the plaza. She kept turning around to have another look at you, pointing and saying, "Good moves! Good moves!"

BALLARD SMOKE SHOP COLORS

You're the friendly bartender at the Ballard Smoke Shop who was chatting up everyone as they came in for after-work drinks on a Wednesday. Behind you, one of your coworkers was laying out Christmas decorations, organized by color. As she climbed a ladder to attach a gold star to the ceiling, you made a clear drink for a customer who asked for a lemon. You added yellow straws and said, "Look at that color scheme. It's a work of art."

NEVER CHANGE, RE-BAR

Waiting for the *Dina Martina Christmas Show* to start at Re-bar, you turned to your friend and said, "Think about how much this city has changed." And then, looking around Re-bar's wonderfully divey interior, you quickly added, "Well, *this* place hasn't changed." ■



Henry

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NEWS

WHAT THE LIFTING OF THE CRUDE-OIL EXPORT BAN MEANS FOR WASHINGTON STATE

Washington's congressional delegation has made a lot of noise in recent years about the lack of regulations safeguarding oil trains. Nevertheless, Washington Democratic senators Maria Cantwell and Patty Murray helped pass the \$1.1 trillion omnibus spending package, which included lifting the country's 40-year-old ban on crude-oil exports. According to a Cantwell spokesperson, the deal included too many goodies for Washington to refuse, including an extension of a sales-tax deduction, a low-income-housing tax credit, more money for the Hanford nuclear cleanup, and a renewable-energy incentive. "We would have preferred if the export ban wasn't in the bill," Cantwell spokesperson Rosemarie Calabro Tully said.

Climate watchers are concerned that the decision to lift the ban has undermined the United States' commitment to the Paris climate accord. "One of the things that I thought came out of Paris was that we needed to keep oil and coal in the ground, and how we transition away from those industries," said Sightline Institute's Eric de Place. "And instead, [the president] comes back and gives the oil industry a couple of items on their wish list that will strengthen their hand."

So where does that leave Seattle's relationship with crude-oil trains? "Nowhere good," said de Place. With hungry East Asian energy markets suddenly open to America's

Bakken crude oil, Seattle and other oil-by-rail cities near the Washington Coast could become even busier petro-hubs, he warned. Republican House Speaker Paul Ryan compared the lifting of the ban to "having 100 Keystone pipelines." SYDNEY BROWNSTONE

CIVILIAN BOARD CALLS ON SEATTLE POLICE TO SHARE DATA WITH THE PUBLIC

A five-member board appointed by the city council wants Seattle police to put a detailed database of citizen complaint and officer misconduct data online by March of next year. "We believe that the citizens of Seattle deserve the right to open information about their police department and its officers," the Office of Professional Accountability Review Board (OPARB) said in a letter to city leaders on December 14. A group of accountability activists who've filed massive public records requests in recent years for the same police data said in a statement they fully support the recommendation. But the call for transparency may be OPARB's last stand. Cochair John Levytsky said the board has an unclear future and could be folded into the Community Police Commission—a larger, separate civilian oversight body—as part of the Department of Justice reform process. "We have been excluded from the consent decree process," Levytsky said, "which makes absolutely no sense to me... If anything, the city needs more accountability people looking at the system, not less." OPA director Pierce Murphy said he couldn't comment on

the board's recommendation unless asked to do so by Council Member Bruce Harrell, who didn't respond to a request for comment. SPD, meanwhile, said only that the department is "fully committed to transparency and accountability." ANSEL HERZ

CITY CONTINUES TO SWEEP HOMELESS ENCAMPMENTS

While giving the go-ahead for three new city-sanctioned homeless encampments and declaring a state of emergency due to homelessness, Mayor Ed Murray's administration continues to force homeless people to move out of illegal tent encampments throughout Seattle. According to city data obtained by the *Seattle Times*, the city has conducted 527 encampment sweeps between January and late November 2015. That's up from 351 in 2014, 131 in 2013, and 80 in 2012, according to the *Times*. City staffers say that clearing

Seattle and other oil-by-rail cities near the Washington Coast could become even busier petro-hubs.

encampments helps them connect homeless people to social services, but some advocates worry the city doesn't have enough services. "The reality is the pipeline for services is so overwhelmed, they don't really have anywhere meaningful to get people to," said Real Change director Tim Harris. "The shorthand for that is 'outreach to nowhere.'" As of the last one-night homeless count, there were about 2,800 people living unsheltered in Seattle, mostly in vehicles or structures like tents. HEIDI GROOVER

RIDE THE DUCKS COULD RETURN TO SEATTLE NEXT YEAR On December 21, almost three months after a Ride the Ducks tour vehicle crashed into a bus on the Aurora Bridge, killing five people, state regulators cleared the company to return to Seattle in 2016, pending approval of a new safety plan. The state will allow Ride the Ducks to resume service with its "Truck Ducks"—not the faulty "Stretch Duck" model involved in the crash. The company has pledged to use two-person crews and to change routes so as to avoid the Aurora Bridge. Mayor Ed Murray, who had urged the state not to let the company resume operating until the city was satisfied with changes made to its operations, said in a statement he still has reservations about their ability to safely operate in Seattle. ANSEL HERZ

SHOULD AIRBNB HELP PAY FOR AFFORDABLE HOUSING?

In an attempt to offset the effects of housing being used for tourists instead of locals, Portland has adopted a new plan to spend \$1.2 million in taxes from short-term rentals like Airbnb to build affordable housing. Currently, Portland charges a 5 percent tax on short-term rentals. Some housing advocates want Seattle to do the same. This year, the mayor's Housing Affordability and Livability Agenda committee recommended the idea of taxing short-term rentals and dedicating that money to affordable housing. With the mayor's recent declaration of a state of emergency due to homelessness, Low Income Housing Institute director Sharon Lee is calling on the Seattle City Council to follow Portland's lead. The council plans to take up a discussion of regulations of short-term rentals beginning in early 2016, but a formal idea for a new tax has not yet been introduced. HEIDI GROOVER

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Local Cannabusinesses Get Shut Down on Social Media

BY TOBIAS COUGHLIN-BOGUE

Don't be fooled by all the Instagram posts prominently featuring dank, trichome-laden nuggets: Social media is not a pot-friendly platform. Now local businesses are finding that out the hard way, losing profile pages overnight that they've spent months building up followings for.

Over the past few months, Facebook and Instagram have both shut down the accounts of Uncle Ike's, Cannabis City, and Dockside Cannabis. While those businesses advertised the sale of marijuana on their pages, which is technically a violation of Facebook's advertising policy, Facebook has also censored pages that don't. Canna Law Blog, which, according to a blog post, "studiously delete[s] and ban[s] anyone who tries to use our Facebook page as a forum for selling anything, including marijuana," says Facebook has also banned its promoted pages and posts (although its Facebook profile is still up).

"Having these pages shut down does hurt us," said Maria Moses, co-owner of Dockside. "It's been really difficult with such a limited budget. It's hard to get the word out there. As a small local company, we've been relying on social media."

Like pretty much everything related to legalization, this issue wasn't one that people anticipated. Pot businesses assumed that, as legal enterprises, they would be allowed to have a Facebook page like any other business. But Facebook specifically prohibits ads or pages that "promote or facilitate the sale or consumption of illegal or recreational drugs, tobacco products, or drug or tobacco paraphernalia." And no exception is made for businesses in states where marijuana use is legal.

Canna Law Blog notes that Instagram banned the hashtag "weed" from its site in 2013 and continues to shut down accounts that share images of pot. And the censorship goes beyond social media. In a post on the company's blog, Dockside's Moses notes, "Instagram deleted us (but Tommy Chong, *Dope* magazine and others are still there), Google ads are repeatedly denied (but plenty of off-label diet remedies fill feeds on a daily basis, with pictures of scantily clad women), and even print ads are rejected because of the USPS's latest memo on marijuana advertising."

Kayli Nugent, who handles social media for Dockside, said, "Twitter and Facebook are the best way we can let our customers know what is in stock at the moment. For example, while we may receive a shipment of Blue Dream this evening, there is no way to communicate that information to our customers without the use of social media."

So far though, Facebook and Instagram (which is owned by Facebook) are the only two social-media platforms that regularly ban legal marijuana businesses. (You can still get up-to-the-minute information on Blue Dream specials via Twitter.) But Facebook and Instagram are vital to social-media marketing, and their crackdown on pot businesses is a significant hurdle to the success of the industry.

Do cannabusinesses have any recourse? I asked Jonah Tacoma, who founded Dabstars, the marijuana world's biggest social-media powerhouse, about how much hope businesses can have in the appeals process when their Facebook pages are taken down. "You're submitting to this amorphous company," he said. "Someone's out there hitting accept or decline on those appeals. Most people don't get their page back." Dabstars did, however. Tacoma said his page was taken down at one point, but he successfully appealed the decision by arguing that, as a marketing and branding company, Dabstars was not directly involved with the manufacture and sale of marijuana. Dabstars currently has 1,340,594 likes on Facebook.

However, Facebook, Tacoma says, is much more amenable to pot than Instagram, where he is used to being shut down. "People understand that their favorite page is going to be gone and they're going to have to find you again," he said. His original Instagram account had more than 90,000 followers when it was shut down a month ago, but "Dabstars

Facebook and Instagram regularly ban legal marijuana businesses.

2.0" was already back to 20,000 within a week. "We're like the raves that used to jump location to location," he said, adding that the widespread recognition of the #Dabstars hashtag always brought followers back to his new account after a shutdown.

Facebook didn't respond to an e-mailed request for comment, and they don't list a media contact phone number. Their only input on the matter comes from Tim Rathschmidt, a former Facebook spokesperson, who talked to the Huffington Post in January of 2014, when this issue first arose in Colorado. He said that ads promoting legalization and discussion of marijuana policy were fine, but anything to do with its sale or consumption was a no go, because pot laws were too varied worldwide.

However, as Moses pointed out, "They have the technology, obviously, for advertising, to show ads to people only in certain states, or to people who are above 21 years old. It's not like these pages and ads are out there for children in Nebraska to see. If they wanna lock it down, they can lock it down." Even more baffling, she said, was Facebook's supposed commitment to democratic ideals: "I find it sad and maybe ironic. One of the great promises of social media was as a way to democratize society with access to information. I get it, they're private companies and they can do what they want. But why block Dockside, and others like us, when what we are doing is perfectly legal?"

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SUSAN SURFACE AT CHELAN CAFE She says she goes to the West Seattle diner almost every other day to eat, think, and work. She calls it “a pure diner,” with “perfect diner aesthetics” and “no bullshit.”

The Seattle Activist Who Wants to Redesign the World

Susan Surface Believes Architects Need to Radically Change Their Approach to Social Responsibility

BY JEN GRAVES

The annual Seattle Design Festival is a two-week-long event that brings together architects and designers from around the city to celebrate “the ways design makes life better.” Usually, it’s a safely cohesive conference.

But this year’s event included a panel discussion called “Questioning Youth Incarceration” at Seattle Central Library’s auditorium on September 19. The idea was to delve into architecture’s role in locking people up, and the panel included people who don’t typically attend architecture and design conferences, let alone speak: two activists and educators with the protest movement that influenced the Seattle City Council and the King County Council to scale back the Children and Family Justice Center coming to Seattle next year; a young man who’d been incarcerated himself; and a law professor at the University of Washington named Angelica Chazaro.

At one point, Chazaro leaned into the mic and issued a direct challenge to the architects

and builders of the county’s next juvenile jail: “I call on Integrus, Howard S. Wright, and HOK to turn down those contracts,” she boomed.

“Integrus—a sponsor here today—boasts on its web site about the solitary unit [“Special Housing Unit”] they built at the [federal] Northwest Detention Center in Tacoma,” Chazaro continued, delivering a tense moment to the audience.

There was one person in the audience who hoped Chazaro’s challenge would go even further—the design festival’s new organizer, Susan Surface.

After the panel, Surface explained that she’d actually hoped for an even more direct conversation between the two sides. She wanted the Integrus architects to join the panel, but they declined. (They declined to comment for this article as well.)

“You can see someone as a faceless Dr. Evil, building prisons, or as an activist who’s part of a screaming horde, but in their own very different ways, these are the two groups of people

who care the very most about this issue,” Surface said. “To me, those are exactly the people who should be in the room when we’re talking about creating the world we want to live in. When worlds are in opposition to each other, that’s a really important moment.”

Surface, 34, arrived in Seattle from New York a year ago to become program director of Design in Public, an initiative of the Seattle chapter of the American Institute of Architects. Founded in 2011 to help Seattle talk and think about the impact of design on urban life, Design in Public’s main event every year is the Seattle Design Festival, where Chazaro issued her challenge. There’s no other platform for public conversations about design in Seattle.

Surface is a degreed architectural designer herself, but she didn’t come to the field the way most architects do. Her secret curriculum vitae includes weed plucker; drug tester; plasma donor; hotel housekeeper; usher for a traveling production of Cirque du Soleil; diorama sculptor at a natural history museum (“making

seaweed, ice, and tube worms”), magazine editorial assistant, nonprofit and commercial gallery curatorial assistant, amateur bull rider (ongoing). But more on that later.

Surface wants to create safe, stable, reasonable places. She wants public bathrooms in Seattle. She supports the idea of a one-year moratorium on new building in the gentrifying neighborhood of the Central District. She dreams of developments different from the norms: intergenerational family homes, dwellings for singles willing to share kitchens, places for single parents of multiple children. People with pets are banned from an entire sector of housing, so she imagines housing and animal advocates working together to ban no-pets policies.

Chazaro, the UW law professor from the panel, said, “Sometimes these hires [like Surface] are made in the name of diversity, and the people doing the hiring get more than they bargained for, because sometimes those people are the real thing, and I think Susan is the real thing. It speaks well for [AIA Seattle] that they let Susan do what she does, and push at things.”

Surface wants the degreed experts to open up and listen up. How would the average American architect, an able-bodied male, white, and upper-middle-class person, know how to build a prison, anyway? How would he know how to design a city that’s welcoming and helpful—rather than exacerbating—to people without homes, or the use of their legs, or predictably replenished bank accounts?

“In architecture school, it was pitched as a choice,” Surface said. “Are you going to do beautiful architecture or do-gooder architecture?” I want to do neither and both.”

Will it matter? Could Surface’s appearance at Design in Public mark the arrival of a historic presence who will push Seattle to aspire to more than blank urban office parks and upscale everything?

Surface’s first job after graduating from Yale with her master of architecture degree in 2012 was working in a dildo factory.

“It was the worst dildo factory that ever dildo-factored,” Surface said.

At this dildo factory, which Surface kept nameless, “they insisted that the white dildos were ‘natural’ while others were ‘Black’ and ‘Latino,’ even though we kept telling them not to. And the ergonomics were bad! If the dildo hit one thing on your body then it wouldn’t hit the others, if you know what I mean.”

Yale School of Architecture was only marginally more comfortable than the dildo factory. Surface found it cutthroat, sexist, and racist. When the dean, Robert A.M. Stern, told the website Big Think in a short video in 2009 that there are too few women in architecture because of motherhood, Surface addressed Stern in a blog post with 15 critical questions, culminating in “As an educator and employer, what are you doing to address gender disparity in academia and the workplace?”

Kian Goh was a reader of Surface’s blog. Goh, who’d graduated from Yale in the 1990s, has her own firm, called SUPER-INTERESTING!, and needed an assistant in redesigning the offices of the Audre Lorde Project, an organizing center in New York for LGBT people of color. Goh hired Surface, and at SUPER-INTERESTING! Surface found a firm where she could be herself. Goh found someone effective, not just idealistic.

“It was really nice to have someone for whom the aesthetic measure of things was not secondary to her activism,” Goh recalled of Surface in a phone conversation.

Among Surface’s other jobs: modeling while covered in mud and wearing a mask for the artist Vanessa Beecroft (“She paid really well”), including modeling naked except for a wig for a Korean department store ad (the ►

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◀women's bodies arranged on the floor to form the word for the store in Korean and then English, Surface said); freelance fashion photographer; organizer for the first-ever Ladyfest; luxury residential architecture associate; first staffer at now-defunct nonprofit Architecture for Humanity (founder Cameron Sinclair told me she's a "humble pioneer"); volunteer working on affordable housing design at Common Ground (now Breaking Ground); museum art handler and exhibition preparator; door girl at Lower East Side bar ("I credit that job with giving me my backbone"); designer of luxury packaging.

As a feminist fashion photographer, Surface shared a studio with Nikola Tamindzic, the Serbian-born art and fashion photographer who established himself as Gawker's resident photographer in 2004 and now shoots for *New York* and *Harper's Bazaar*.

"Susan was always concerned with the things that are getting a lot more play now, like diversity in race, size, et cetera," Tamindzic said by phone from that same studio, where Surface's couch still sits.

He remembers her photographs as "quietly confrontational," sort of like her.

It wasn't that any single image looked unusual, it was that her portfolio was varied, and that the people looked like themselves rather than a norm. She photographed unskinny people, short people, albino people, even a woman so injured that she couldn't wear makeup or have her hair done but who "looked amazing and open-faced in these amazing outfits," Surface said. "It was about taking whatever the person's situation was, whatever was actually in front of you, and just working with it, similar to the way I would approach a space."

"Susan was one of the first people who made me consider some of these things," Tamindzic told me. "If you're friends with her, or you work with her, you will be exposed to issues, and you will be forced to reconsider. Unless you're a dick."

Is Seattle a dick? Seattle is changing alarmingly fast. Downtown alone, there are \$4 billion in construction costs on projects under way in 2015, higher than any other year in a decade when the average costs have totaled \$2.5 billion (in inflation-adjusted 2015 dollars), according to the Downtown Seattle Association.

The building boom is projected to continue at least through 2018 given the large-scale projects already in design phases, the DSA predicts (the expansion of the Washington State Convention Center and the redevelopment of Rainier Square, for example).

Increasingly, especially in pockets like South Lake Union, people are designing and building places that feel inhospitable to all but the fanciest demographics—and maybe these places don't feel welcoming to them, either. There, the sidewalks of the central Terry Avenue North are antiseptic, pressure-washed gray. The smooth earth between landscaped shrubs is weedless and rootless. The biotech and Amazon buildings all around are made of glass and metal, and their empty lobbies sparkle at night under the dark sky, where an army of construction cranes hovers silently, powered down for the night.

Sometimes it's hard to make out a single remnant of whatever was here before all of this. Human beings built this place for other human beings?

"Design was never really presented to me as an option," Surface told me. "I always had

to fight to make it clear why I should be listened to. One of my arguments was: I know my community's life better than you do as professional designers.

"It's not like you're going to design some single product that revolutionizes the way people shape the world around them," Surface said. "You have to change fundamentally how your organization is structured, how your resources are allocated, stop thinking of yourself as a gatekeeper. It's about redistributing how power and decision making and resources are divided between people.

"For me, it's bringing my intern into decision-making processes and making sure they're at the table with the client," she said. "Even treating people in a way that outsteps the profession" by recognizing that personal lives, especially socioeconomics, come to bear on work settings.

"Nothing about us, without us" is the revolutionary slogan used in democratic movements for centuries, and it's the doctrine Surface applied to this fall's Seattle Design Festival.

The festival was themed "Design for Equity," and the board of directors selected it before hiring Surface. In trusting her, the

board was rewarded with a bigger festival that included far more types of people, said board president Robert A. Smith. Next year's theme is "Design Change," but "Susan said, and we all agreed, the festival should always be about equity... That's a baseline requirement moving forward."

Smith said there were 123 presenting groups and 13,600 attendees at the festival this year, compared to 57 and 10,300 respectively at the previous height in 2014.

So far, so good in the matter of Surface versus lip service.

Personally, Surface would like to see prisons abolished. Her gut instinct is that architects ought to boycott building them, but if prisoners told her architects and designers could help, she'd follow them instead.

"Should architects build prisons?" she said. "A prisoner would be the one to answer that question and tell us what to do."

Surface has spent a long time considering what home is and what it means to be at home in the world.

Susan Hideko Surface was born on the Fort Lewis military base and grew up in nearby Steilacoom in a one-story house that looks like something between a ranch and a double-wide, the only child of a homemaker and a retired senior noncommissioned air force officer who founded his own small sporting-goods company.

Growing up, Surface knew other kids saw her as a nerd. In sixth grade, she won a Pierce County spelling bee, and it did not endear her to the kids at the school where her mother still regrets enrolling her that year: the Life Christian Academy in Tacoma.

Life Christian is an evangelical megachurch with a campus of connected facilities beginning with preschool and going right on through to retirement. Her mother, not a churchgoer but influenced by both Christianity and her native Shinto and Buddhism, thought a parochial school would shield her daughter from the riffraff of public school and give her the best chance of assimilating into the American mainstream.

Surface had several weaknesses in the Life Christian world: She was new, terrible ►



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◀at sports, wearing big glasses, and biracial. Her mother was not a donor or member of the church, and Surface said she was treated differently because of it. Dating was construed as the girl leading the boy astray; when Surface had a white boyfriend, she remembers pastors scolding her not to ruin his life.

"It was ingrained in that whole space that I was a disgusting person," Surface said. "It was this foreboding sense of not being welcome. I was afraid for my future."

She stopped eating and attempted suicide. Her mother decided it was past time for a change, but still not to public school.

Surface switched to the Jesuit academy Bellarmine Prep for high school. It's just across the street from Life Christian, but to Surface, it felt like being airlifted out of a war zone.

She went to Christian rock concerts; she played electric bass in a church band. If she snuck out of the house, it wasn't to smoke or drink (she was straight-edge at the time), it was for an animal-rights protest. "I was the corniest person," she said.

One day, during her senior year, her mother walked in on her kissing a girl. Mother and daughter screamed at each other. They both said terrible things, according to Surface. Surface left.

She spent the second half of her senior year precariously, taking odd jobs and crashing on the couches of punk friends she told she was "just traveling." She became a statistic, one of the 40 percent of the homeless youth population that's LGBT, according to a 2012 study by the Williams Institute at the UCLA School of Law. The number-one reason LGBT youth told the researchers they were homeless or at risk of becoming homeless was: "Ran away because of family rejection of sexual orientation or gender identity."

Out on her own, when Surface was without a home, constantly looking for sympathy or basic dignity in her built environment, she started to become seriously "attuned to a nice space being available"—or not. It was a short leap to choosing architecture as a career path.

One night returning to her Jersey City apartment in the spring of her first year at college in 2001, Surface was sexually assaulted at knifepoint and a neighbor called the police to file a report, she said. What happened next, she said, was more heinous a crime than even the rape.

The officer who took her report marked the assailant's race as Black, though Surface insisted she couldn't determine it, she said.

"It's worse because it's someone with institutional power actively targeting a whole group of people," she described. Systematic violence is worse than individual violence, in other words.

Surface kept to herself about the policeman's behavior, and Jersey City police reports that do not result in arrest are destroyed after seven years, the records office told me by phone.

But whatever those lost records might be able to add to the events of that night, the glaring racial disproportionality of American police action as a whole has been well-documented in the years since Surface's assault.

The Black Lives Matter movement, which has arisen in response to abuses by police, won the Lewis Mumford Award for Peace this year at the annual ceremony of the Architects/Designers/Planners for Social Responsibility. ADPSR is a national organization and held its ceremony in Seattle for the first time this year, at the Seattle Design Festival. Surface had nominated Black Lives Matter for the award.

The night was tense. The event was held in the Bullitt Center, billed as the greenest

commercial building in the world, but where the crowd is upscale and largely white—demonstrating how passionate eco-activists in Seattle can create places that are hostile to entire swaths of the human species.

Marissa Johnson of Black Lives Matter, who'd interrupted presidential candidate Bernie Sanders weeks before, accepted the award and spoke, and she told the people in the crowd they were complicit in gentrification even if they didn't realize it or mean to be. As an architect or designer in Seattle today, there's a high likelihood that your work is having a less-than-positive effect on somebody you're not thinking about, Johnson said.

"She laid some pretty heavy stuff on the people in the audience," said Raphael Sperry, president of ADPSR.

Sperry, a middle-aged white man based in the Bay Area, is like most architects, according to the American Institute of Architects, whose approximately 83,000 members are 83 percent male and 90 percent white.

"How does a profession of largely white people deal with poor people of color in the United States? Mostly, we don't," Sperry said. "Most of the work architects do is for wealthy private clients, who are mostly white. The racial dynamics in the United States are even worse in real estate than in many other sectors."

Surface "has been very brave to bring up these issues," he continued.

"To some degree, the idea of social equity is a current trend, or a buzzword," he said. "I have seen so many buzzwords... my favorite was an architecture conference called 'Community Dialogues' where they wouldn't let community members come in for the dialogue. But my feeling is that having those disenfranchised and underrepresented voices foregrounded... in the [Seattle] festival—that is not something I have seen happen at other festivals. I think she achieved a lot, and I think she will continue to."

Recently, Sperry led the effort to get AIA to forbid its members from designing abusive environments, including execution chambers and solitary prison cells. The AIA refused.

There is no shortage of lip service about social reform through architecture across the field. The AIA's annual Academy of Architecture for Justice conference, a meeting about the design of prisons, courthouses, and cop shops, this year is titled "Challenging the Status Quo" and includes talks such as "Prison Realignment and Blue Skies: If Architects Ruled the World," "Social Responsibility Through Planning and Design," "Prison Reform in Central America Through Prison Design," and "Master Planning for NO Growth: The New Paradigm for Corrections."

But every speaker at that conference, which was held last month in Miami, was credentialed as an architect or an officer of the law.

That's where Surface's festival diverged, and what makes her vulnerable to criticism from established institutions.

Seattle Design Festival has never insisted that those who apply to be presenters or panelists show their bona fides, but Surface made that distinction explicit in the publicity materials. She also included in her instructions a link to the Tumblr "Congrats, You Have an All Male Panel!" and a warning not to qualify for it.

How responsible are architects, actually, for the projects they make? I asked Mark Reddington, an architect with LMN who's designed buildings around the world, including Seattle's Benaroya Hall and McCaw Hall, homes to the Seattle Symphony and Seattle Opera.

"Architects don't decide what's going to get built exactly," Reddington said. "Clients come up with what they need to build, they come up with funding, they go find an ►

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◀ architect. What they want to build is not always what every architect believes should be built. Some architects will say, 'I'm not willing to be part of that, and others will say, 'Well, if I'm designing it, I can make the best version of it that could possibly be, and that would be a good thing for the world, or better than a bad version of that project.'"

LMN doesn't design prisons or hospitals, which are "not especially inspiring work," he said. LMN does do transit systems—it's responsible for the University light rail station opening in 2016—yet refused to participate in the now-dead Seattle Monorail project. Many architects on both sides refused, Reddington said. LMN's boycott came from the belief that Seattle needed other types of transit. Concerned architects have a range of decisions available to them, from boycotting to infiltrating.

On a gray afternoon a few months ago, Susan Surface returned to her mother's Steilacoom home for the occasional visit that's become normal since she moved back to Washington in January.

"Call me H!" said Susan's mother as she threw open the door to me.

Her name is Hideko, but people get it wrong.

"I would be like, 'Call me by my name,'" Susan responded to her mother's greeting, but if Hideko heard her, she didn't let on.

Their lives are worlds apart. Hideko was born in 1937, Susan in 1981. Hideko thought she was entering menopause when she found out she was pregnant. She gave birth at 44 to her only child.

A large painting dominates the small, immaculate house. It's a man, and he can't be much older than Susan was when she left home.

"That's my husband!" Hideko exclaimed. She ran to grab the 60-year-old photograph that inspired the painting, which showed Hideko at age 18 and Susan's father, David, at 20. David died when Susan was 7. She remembers watching her mother caretaking her father to the end of his life. He was the undisputed head of the house, was Susan's impression.

"He was the best husband. He was the *best* husband," Hideko said.

Hideko stood beneath a tall shelf where she'd placed a delicate bonsai and a full-size American eagle made of bronze. She wore a soft pink sweater and offered plates of snacks. But she was the heroine of her life stories, fighting for her own identity—like Susan would later.

"Japanese society didn't talk about women who went with GIs," Hideko said. "I told my mother, I don't care what society say, I want to live for me. If I had two lives to live, I would live one for my parents, for my siblings, for

my society. But I only have one life, and I'm going to live it for me."

Hideko pounded her chest, once, on "me."

In Hideko's house, a small room is populated with porcelain dolls. She paints them, sews their clothes, sets them on stands, and visits them every morning. "Isn't that funny?" she said. To Hideko, the dolls are a hobby, not art, and Susan is the only artist in the family because art is weird.

"When they came to Susan's photo, everybody stop," Hideko said, laughing as she related the story of Susan's high-school art show. "I said, 'What is that?' and ask the teacher. The teacher points to the wall and it says, 'Frozen Hose.' I've been thinking, you know, Mount Rainier is a picture. There are obvious pictures where you see it and right away you know what it is. No matter how much I look at Susan's picture, I just don't get it. The teacher said, 'That's what's good about it—everybody stops.' I haven't forgotten it. Susan has a different kind of mind than just regular, ordinary people."

If Hideko could ask Susan anything, what would it be? Hideko at first says she doesn't know. Then she decides on it and looks straight at her daughter.

"When are you going to find a nice husband?"

Susan has not stopped kissing women (she dates people of all genders). There hasn't been any big reconciliation. But she wants her mother in her life. Thinking of this, I can hear her saying, "When worlds are in opposition to each other, that's a really important moment."

Surface lives in a one-bedroom apartment near the water in West Seattle. It's a quiet place, and after a turbulent life so far, it feels like a landing.

"This is my sanctuary," she said, offering tea and resting on an open futon.

"Since I grew up out in Steilacoom, I just feel more relaxed if I can see the water. I don't feel relaxed in upscale beach areas. This beach is perfect. There's the road right there, and the beach is public."

Cold beach air blew through the apartment from the open balcony door to the open front door. There was almost no furniture to interrupt it. Books were divided according to type into piles pushed against one wall: sketchbooks, decorative arts, poetry, literature, books that include Surface's writings or photographs, books to read, fancy art books, photography books, how-to design books, architecture and humor, architecture and food, "do-goodery" architecture, books written by squatters, queer space and queer phenomenology books.

"It's not like the Dewey Decimal System," she grinned. "But it makes sense in my mind."

A few weeks before, after downing a celebratory sake Jell-O shot in a dark and busy



SUSAN SURFACE

SURFACE'S FAVORITE RING "It's cheap, it's old and dented, it's been split in two but repaired, it's sort of masculine, yet it's also an exhortation for the patriarchy to step back."

Pioneer Square bar, Surface walked out into the warm August evening toward the larger party a block away, where she was helping to unveil a place where trenchant discussions about architecture and design can happen year-round.

The new Center for Architecture & Design, coming to the ground floor of the historic brick National Building at 1010 Western Avenue, is scheduled to open in late February.

Maybe 150 people were gathered at the site that night. It was still a big raw room, but you could feel its warm vibe from the exposed brick arches, the old-growth beams, and the big windows onto the street.

Surface blended in with minglers clutching white wines and summer rolls. They wrote ideas for the future of Seattle on index cards and hung them up. Someone wrote, "Competition: Redesign the single family hood," and another person next to that added, "Competition: Designing shelters for homeless." Surface added her comment card next to those: "STOP DOING DESIGN COMPETITIONS. Put all that thought & energy into collaborations."

The 4,500-square-foot Center for Architecture & Design is conceived as a collaboration between the three major industry organizations locally: AIA Seattle, Seattle Architecture Foundation, and Design in Public, where Surface is program director.

The center is the only street-facing public gallery fully dedicated to the exploration of architecture, design, and urban planning in Seattle.

"This is why I took this job—what I get to do is right on the street," Surface told me after the party, en route to another event. This next event, at City Hall, was a panel about transgender homelessness. No one from the industry unveiling except Surface and one man from Architects Without Borders went to it, or even seemed to know it was happening.

AIA Seattle has a "sincere ambition" to go "beyond just the business of practice and architecture to address big, challenging questions," said architect Reddington, who added that he "was involved for years in helping AIA form a more proactive public policy board, take positions on public policy issues, and be more engaged." He said the new center makes him hopeful.

One of the festival's big events every year is a free block party in Occidental Square, where designers present ideas and people try them out.

This September, it was sunny and beautiful out in the square. One company contributed a set of experiences called Play4All. You could build a box tower using prosthetic arms. You could sketch a self-portrait without being able to see what you were doing. The premise was that by limiting your own abilities, you would experience empathy for physical difference.

It was a bighearted display, and it was created by the designers at Integrus, the firm that Chazaro called out for building solitary confinement.

"Look at Integrus," Surface said, in a phone conversation late one evening after she'd finished another long day. "They are extremely supportive of the design community and really active, and the people who work there are really good-hearted. They don't want children in a jail that's unsafe or crumbling or poisoned with asbestos, so they build for that."

But she doesn't leave it there, throw up her hands at the tight spots architects find themselves in, or revel in staging conflicts and then calling it a dramatic day.

"I just want people to consider that things can get better," Surface said. "I just assume there's a chance there. I do believe that you can stand your ground on a topic and it will be okay, one way or another." ■

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MY BROTHER AND I We went doorbelling in our seedy apartment complex singing the only two Christmas carols we knew.

TAKING THE CHRIST OUT OF CHRISTMAS

How my family does the holidays.

By Ijeoma Oluo

I've been an atheist since I was 4 or 5, when my mother told me the "true" story of Easter and I said something like "I don't think that really happened." Every Christmas season from there on out has had some level of conflict and confusion for me. Why did everyone want us to go to church on Christmas Eve? Why did the old ladies give us mean looks when we slept on the pews? Who'd want to drink the blood of Christ? Why do grown-ups even *like* Christmas when they hardly get any presents? What if you really like Christmas songs but you don't believe? Is it still okay to sing along? What is the point of caroling when you can just sing in your apartment where it's warm?

My brother and I were fascinated with caroling. There must be something to it if white people were always doing it on TV. We once saw someone busking in the street and a lady tossed a dollar in his guitar case, so we figured that must be the secret: Caroling must be a way to get money. When I was 11 and he was 10, my brother and I went door-to-door in our seedy apartment complex singing the only two Christmas songs we knew—"Jingle Bells" and "Rudolph the Red-Nosed Reindeer." Those who were willing to open their doors stared at us awkwardly while we belted out our out-of-tune carols.

Then we commenced to stare at them in silence, expectantly, until they got uncomfortable and shut the door. When we knocked on one door and saw, behind the skinhead who opened it, black walls with the numbers "666" written in spray paint, we ran home screaming. We made no money.

What I remember most about Christmas, though, was not the boring church services or our failed attempt at holiday moneymaking. It was the letters.

Every year around the holidays, from about third grade on, I'd find a letter in my backpack. While the handwriting and signature changed and improved over the years, the message was mostly the same: *You're going to hell.*

These messages were not written out of malice; they were written out of love. They were written by fellow third or fourth graders who had been told that their friends who had not been saved would burn for eternity. "Joma, I need you to believe in Jesus," they said in a pleading tone. As I got into high school, the letters didn't stop. One friend

wrote me four whole pages, front and back, filled with Bible quotes and "evidence" that there were no good deeds I could do that would make up for the fact that I had rejected God and would be punished. For the holidays, in Christ's name, could I just *try* to find my way to God's love?

These letters transferred the terror that these friends had felt in their evangelical services to me. While I didn't believe in God or hell, I was a child, and horror stories still scared me. What if I was wrong and there was an evil, sadistic God prepared to watch me burn for eternity? Just in case, I would close my eyes and try my best to believe, but I couldn't.

I received my last letter when I was 17, and I cried even then.

The holidays were always a mix of excitement over what gifts might be under the tree and dread at the word "Christ." Stories like *A Christmas Carol* became even more terrifying to me than they objectively already are. Talk of being "saved" abounded, reminding me that I had not been. There was no "war

on Christmas" back then, but Christmas had declared war on me.

It was a funny surprise to me a few weeks ago when my son's dad said to me: "We need to talk to Marcus about being nicer to the Christians. We're going to have a bunch of elementary-school parents mad at us."

We had discovered, earlier in the year, when Marcus announced to his class that the tooth fairy doesn't exist, that parents don't like it when 7-year-olds reveal them to be liars. This was long after he'd determined God wasn't real. "There's no random dude in the sky watching us while we kill each other," he'd announced.

"Oh, um, okay," I answered while thinking, *Damn, that's dark.*

Months after announcing his atheism, Marcus came into my room—wearing the expression of a scientist on the cusp of a breakthrough—and said, "Mom, you know how God doesn't exist."

He said this as a statement, not a question. I nodded.

"Well, I'm thinking if there's no 'dude in the sky,' the tooth fairy probably isn't real."

"Yeah?" I asked, trying not to nudge him in either direction.

"Yeah," he added. "I mean, what a weird thing to do—take random strangers' teeth? I think it's just parents who want your teeth for some reason."

"Oh," I said noncommittally. "Yeah, it does sound weird, huh."

"Okay, so also, Santa," Marcus continued. "I'm pretty sure he's also not real. I mean, if there's no guy in the sky watching everything we do, I'm pretty sure there's no other dude flying all around the world in one night giving presents to people. I'm pretty sure he's just a creepy guy in the mall."

Honestly, my first thought was: *This is going to save me so much money.*

I'm raising my sons in our family religion of Don't Be an Asshole, and I'm counting on them figuring out the rest. I wasn't expecting my youngest to have declared himself an atheist at 6, but Marcus isn't your typical kid. For his 8th birthday, for example, he requested a suit and tie.

So as the holidays approached, I found myself trying to think of ways to avoid an even bigger scandal than the tooth-fairy debacle. How do you tell your kid that he's not allowed to tell other kids at school the truth? That their holiday and their God is a work of fiction? This was Marcus's truth, I hadn't talked him into it, and I wasn't going to talk him out of it.

After Marcus asked why we celebrate Christmas if Santa isn't real, his older brother Malcolm replied, "It's Christ's birthday." My 8-year-old literally rolled his eyes. There was no letter in his backpack that was going to make him cry with fear and shame, and if one ever showed up, he'd likely laugh at it. Instead of having to console my son from the rejection of his Christian classmates, or reassure him that he's not going to hell while he clutches a letter announcing his doom (as my mom had to do for me), I have to get creative to keep my son from leaving notes in his classmates' backpacks stating "God is dead."

He's launched the very "war on Christmas" that the hacks on Fox News warn about. He's launched a war on the fearmongering, the peer pressure, the demands of blind allegiance. He's launched a war on sitting bored in church pews at midnight to celebrate the birthday of a random stranger on the wrong day. He's decided that Christmas is about two things—family and presents. But mostly presents. The joy that only hedonistic consumerism and over-eating can bring—that's what the holidays are about for Marcus. Nothing more. He has taken the Christ out of Christmas.

Hallelujah. ■

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THE STRANGER

Why I Am Probably Going to Send the Drunk Driver Who Killed My Parents a Christmas Card

The 10th anniversary of my parents' death brings up many emotions. Hate isn't one of them.

BY EMILY POTHAST

The city of Gatesville, Texas, lies 37 miles west of Waco. Of its 15,945 residents, some 2,600 are employed by the city's five prisons and one state jail.

Around 9,000 are incarcerated, roughly 58 percent of the city's population. Prison City.

I'm familiar enough with the geography and architecture of Central Texas to conjure mental images of these sprawling sand-gray compounds, but I can only imagine what it's like to live in one. My understanding of their inner life relies on fictional portrayals and whatever information makes it to the public record.

The public record informs me that somewhere inside Gatesville's Alfred D. Hughes Unit, a prisoner I'll call Daniel Jay is a decade into serving two concurrent 14-year sentences.

The date on these charges is still capable of sending little chills up my spine. December 23, 2005. Two counts of intoxicated manslaughter.

One for each of my parents.

This week, it will be 10 years since the night Daniel Jay had too much to drink at a Christmas party and smashed into my parents' van. Mom died instantly. Dad was responsive when police arrived but bled to death a few hours later in the hospital.

I am still the same person, but much of the daughter my parents knew died alongside them. I have since grown in unexpected directions, like a tree whose shape is transformed by being struck by lightning.

Up until December 23, 2005, I was a member of a close-knit Midwestern family—the kind that loves you tightly but also makes

When I think about all that has happened in the last 10 years, the idea of spending that long in prison gives me a sense of vertigo.

you feel vaguely guilty for growing up and leaving home.

In the early hours of December 24, I became an Orphan in the Void with no living ancestors or descendants, thanking God that my sister had not been in the van with our parents.

What do I mean by God? I mean the sensation you encounter when you are a newly minted Orphan in the Void crying exponentially

into the carpet, and you can see that the Emp-tiness that meets your cries is alive and that there are still things in it to be thankful for.

My parents were buried in my mom's hometown of Hubbard, Iowa, and Mr. Jay disappeared into the unfathomable labyrinth of the Texas prison system. I have seen him in person only once, at his trial. We glanced at each other for a moment, and he quickly averted his eyes.

This was not his first drunk-driving offense. At the time of the accident, he was actually ineligible for a Texas driver's license due to prior brushes with the law. Given this history, it would not be unreasonable to conclude that he struggled with alcoholism and should probably have had access to treatment. Instead, he's a warm body in a multibillion-dollar prison industrial complex.

He is now 54 years old, the age my parents were when they died.

The prison is his punishment, the means by which his debt to society may ostensibly be paid. In this case, "society" is my sister and me, the kids whose future ability to regard family gatherings with anything other than the dull heartbreak of orphanhood was lost as a result of his carelessness.

Cause and effect. The "justice system."

Despite his role in my parents' death, I have

a hard time feeling anything but sympathy for Daniel Jay. When I tell people this, they often react by congratulating me, as though I must have worked through some very deep anger in order to achieve a benevolent, Zen-like state of forgiveness. This reaction makes me uncomfortable. It seems to imply that "an eye for an eye" is the default human reaction to tragedy, and that perhaps I am entitled to feel somehow more evolved or self-righteous for not hating a person who made a terrible mistake, even if his entire life had been nothing but a series of terrible mistakes.

My feelings would be different if Daniel Jay had, say, walked into my parents' family therapy practice and gunned them down in cold blood. But drunk driving is so ubiquitous as to be banal. I have several friends who have gotten DUIs through the years, and if I'm honest, there have even been times when it could have been me. This doesn't excuse what happened, but it helps me put it into context.

Car culture killed my parents just as much as any one person's choices did. They were sacrificed on the altar of far-flung communities where people drive 20 miles to party and 20 more miles to get home.

A culture where alcoholism, mental illness, and depression are stigmatized and those who suffer are routinely denied access to treatment killed my parents, too. This system sends people who make deadly mistakes to prison instead of helping all of us build better, more humane social structures, and it is conveniently positioned to profit off its own horrific outcomes.

According to the US Department of Transportation, more than 10,000 people die every year as the result of drunk driving. That's enough people to fill all the prisons in Gatesville, Texas, and staff half of them. A city of ghost prisons.

When I think about all that has happened in the last 10 years, the idea of spending that long in prison gives me a sense of vertigo. Does the time crawl by, like you are a child in church? Or does it pass in the blink of an eye, your body aging as though it were in a time-lapse film?

As the 10th anniversary of my parents' death approaches, I have been thinking about sending Daniel Jay a Christmas card with a kindly worded note. Could it make him feel worse? Or could my acknowledgement that he is a human being who probably resonates in pain according to the same calendar that I do provide some semblance of solace?

Am I naive for assuming he feels anything at all?

Perhaps. But when my sister was cleaning out our mother's home office, she stumbled on a folder with Daniel Jay's name on it.

My mother, a bookkeeper, had once done his tax return.

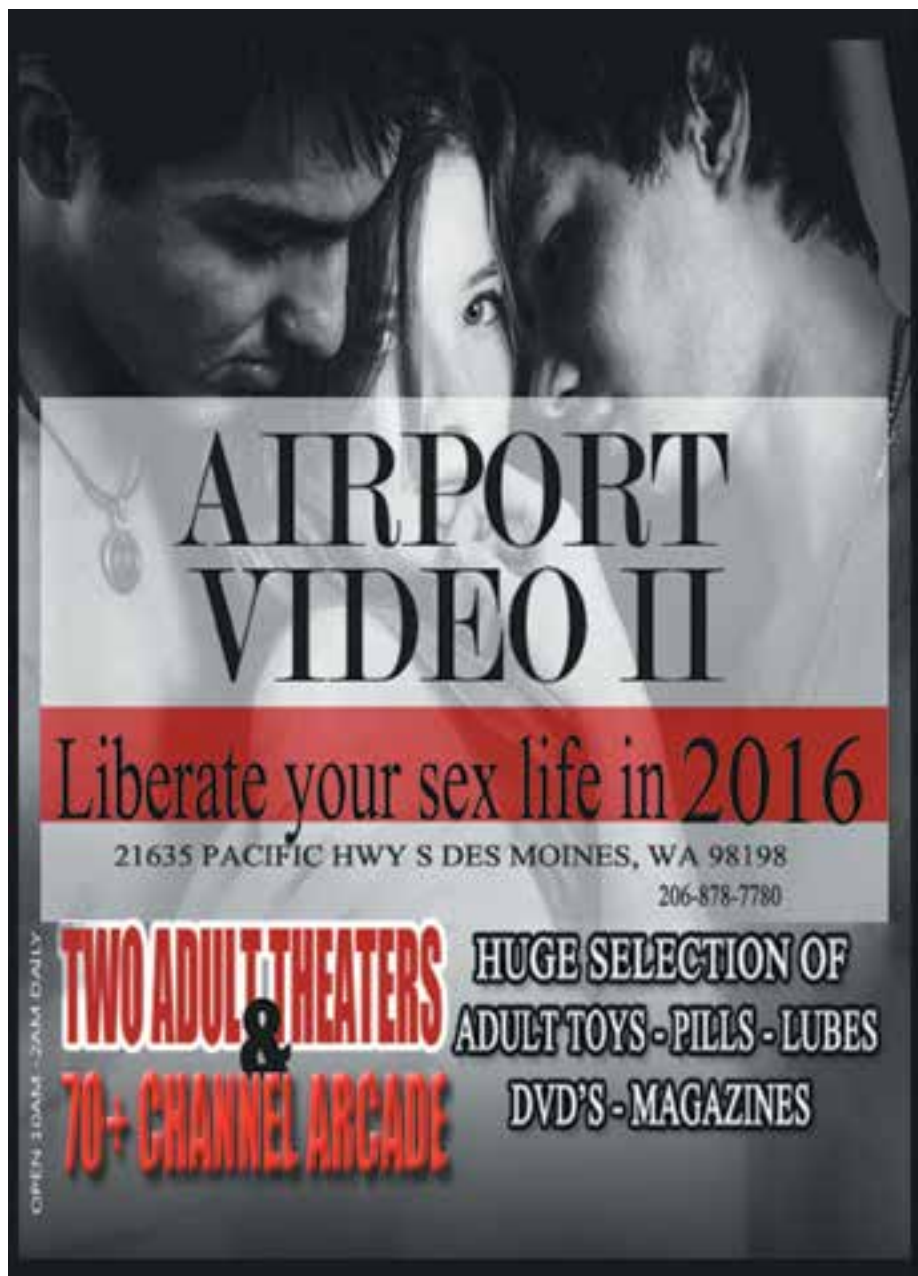
It is likely that he had been in our home. I can only assume that he remembers who my mother was and is therefore aware of the light that he extinguished.

One of the unfortunate consequences of American culture's puritanical roots is that we have done much to demonize the evil that others do, as though that evil is something we ourselves are incapable of. The reality is that Daniel Jay could be just about any one of us, or at least someone we know and love in spite of their flaws.

The many prisons of Gatesville, Texas, are a manifestation of capitalism, to be sure, but they also exist because they allow us to feel like we're doing something to punish people who deserve it. As long as we are identifying and punishing evil in others, we can ignore the evil in ourselves.

The desire to ignore the evil in ourselves is powerful. It's a power that builds prisons and can rationalize turning a profit from pain.

I don't want to punish Daniel Jay. I want him to get better. ■



AIRPORT VIDEO II

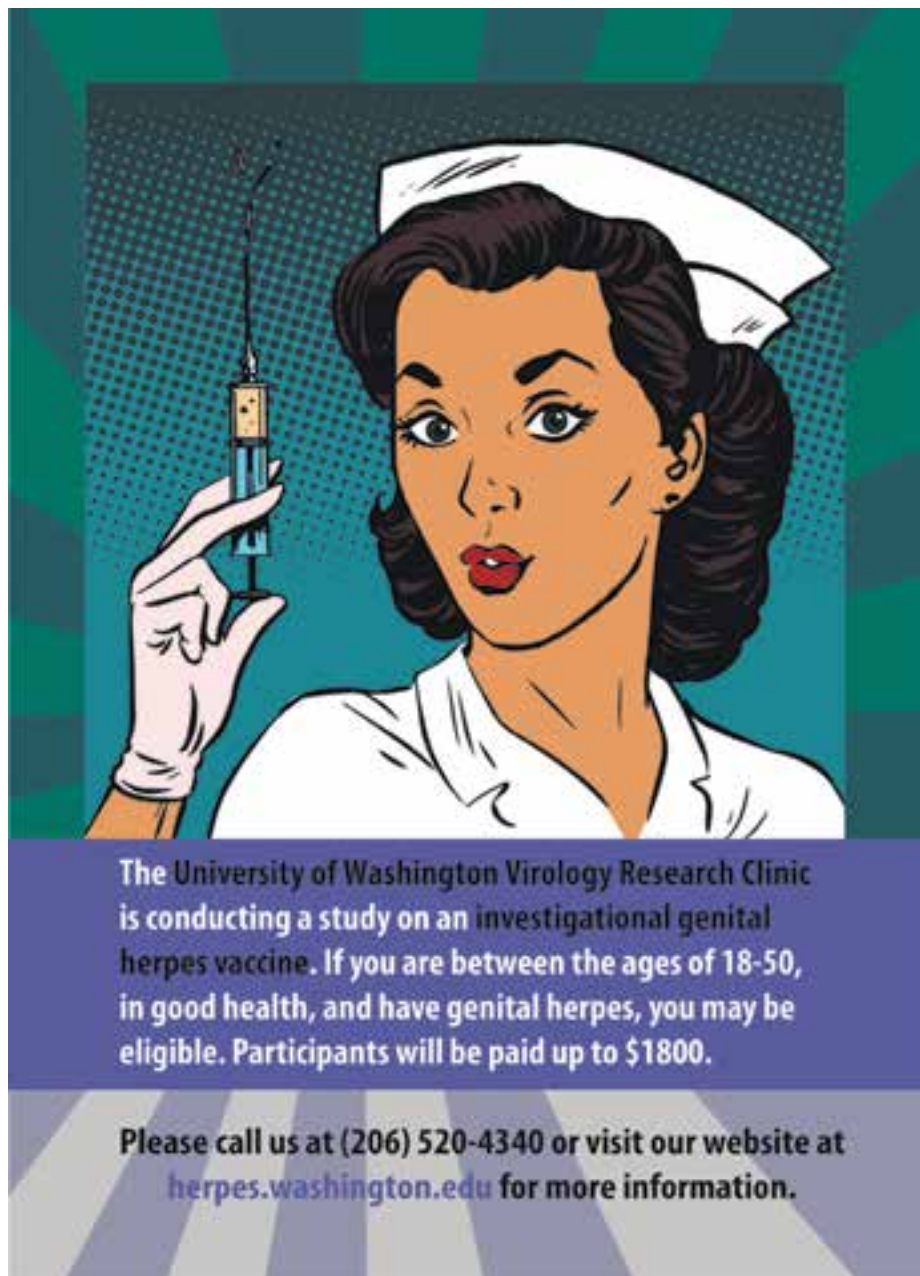
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SAVAGE LOVE

Cock Locked BY DAN SAVAGE

After spending some years in the doldrums after having kids, my husband and I are now enjoying hot kinky sex and the occasional free pass to fuck other people. We couldn't be happier. I have a friend who was extremely keen for me to cage his cock with the same kind of locking male chastity device I got for my husband—a fixed-ring stainless-steel type. I have two questions: (1) It took some maneuvering to get my husband's balls through one by one, followed by his cock, but he managed. Is it okay for his balls to swell up tight, get cold, and go purple when he's wearing the cock cage and he is aroused? He says it doesn't hurt, and he is wearing it only while I peg him—a couple of hours tops. I worry that even though he can squeeze into the ring, he might be cutting off circulation and doing damage. (2) My friend couldn't get his balls and cock into the cage. His balls never dropped as a child, so he had an operation that pulled them down but fixed them in place. Consequently they sit "high and tight" and can't be pulled away from his body. Can you recommend a cage that might fit him? He is into total submission and orgasm denial, and he wants to experience long-term forced chastity and relinquish control of his dick to me. (Hot, right?!) If a cage can't work for him, are there other toys/methods I can use to give him that sense of surrendered cock and loss of control?

Bitch Ably Locking Lucky
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JOE NEWTON

too small to push his balls through using the one-ball-after-the-other method, but because the ring comes apart, getting it on and off is much easier while providing the safety and inescapability both parties are looking for."

2. "I encountered my first client with the 'balls not dropping issue' a few years back, and it is a challenge when it comes to chastity," said Miers. "For most of these guys, I encourage a PA as a means of anchoring a light-weight chastity device." (A PA, also known as a Prince Albert, involves poking a bonus hole in the urethra below the head of the cock and putting a ring through it.) "A PA combined with a chastity device is the most durable and secure way to lock a guy's cock up for long-term orgasm denial and forced chastity play."

But if your friend can handle some pressure on his balls, BALLSUP, a traditional style chastity device with a hinged or two-piece cock ring might work.

"Because his balls sit high and tight, it is important that the scrotal gap (the gap between the front of the cock ring and the tube opening) isn't too tight, as this could possibly put more pressure on his balls," said Miers. "The last option would be a full chastity belt. While some of the belts out there are incredibly sexy and completely secure, experience and client feedback tell me that in the long-term, these are not ideal for a guy who wants to be kept in chastity every day." You can follow Christopher Miers on Twitter @steelwerks.

I'm a 29-year-old bi female living on the East Coast, and I've been in a relationship for three months. It's been a few years since I've dated anyone seriously, and I'm really enjoying it. We have a good relationship so far, and he's great in a lot of ways, but that's part of the problem. Next summer, he will be moving back to his hometown in the Midwest. I just started my dream job, so there's no way I would follow him. I'm uncertain about doing the long-distance thing. Since we're only three months into this, should I cut my losses and call it quits and move on? Or should I enjoy these next six months and let the chips fall where they may, whether it's the end of the relationship or the transition to long-distance?

Impending Expiration Date

Anything could happen in the next six months. You could lose your dream job, this guy could decide not to return to his Midwestern hometown after all, or you could turn on the news and learn a mega-tsunami 300 feet high is racing toward the East Coast and you have eight hours to get the fuck out before your city is washed off the map—and at that point, your boyfriend's hometown in the Midwest might not look so bad. (Really! It could happen: youtu.be/Fzm49fUSCPk.) So keep dating this guy because, hey, you never know. What you want and where you want to be can change radically in six months' time.

Since you had the ability to make Santorum what he is today (a substance, not a senator), would you promote the new meme that Trump = dump? As in "I have to take a trump" or "I just took a major trump—like a transatlantic-cable trump."

Gross Old Politicians

I'm Dan Savage and I approve this meme. ■

On the Lovecast, Dan chats with
Roberta Kaplan, the attorney who slew
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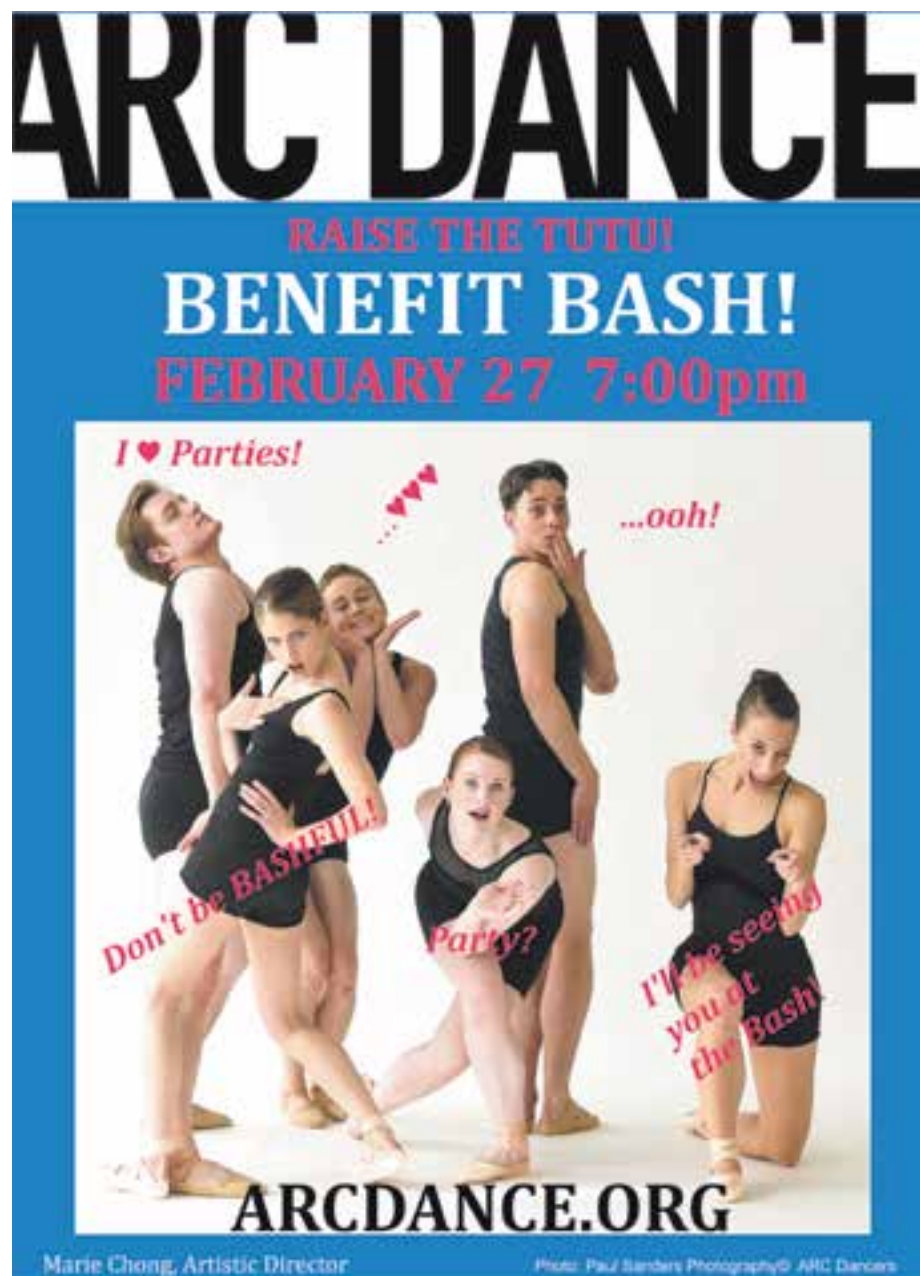
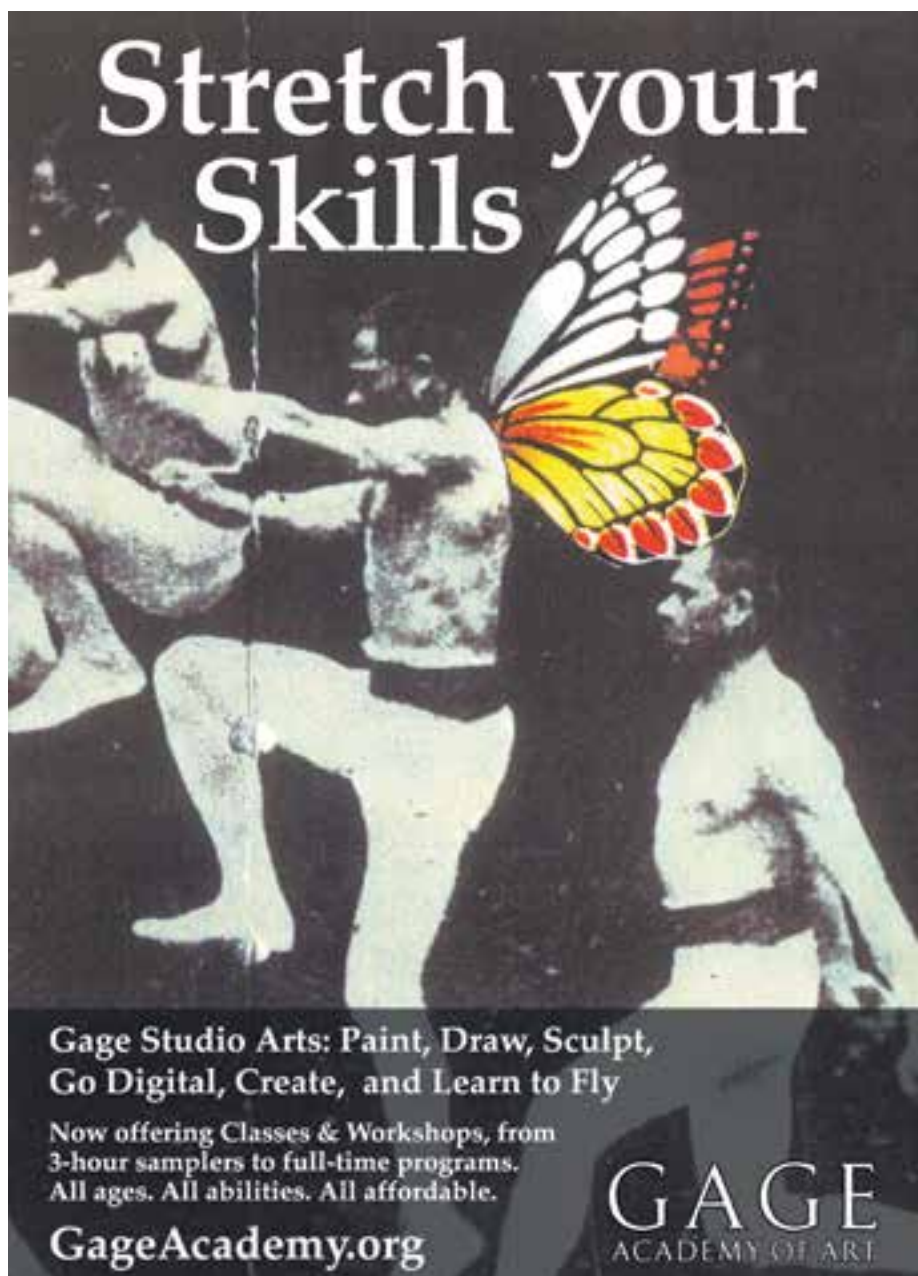
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THINGS TO DO ARTS & CULTURE

All the Events *The Stranger* Suggests This Week

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The Book of Mormon

Dec 29–Jan 10 at Paramount Theatre



PERFORMANCE

The Book of Mormon

DON'T MISS Has there ever been a better time to see a musical send-up of organized religion? Is there anything funnier than watching Mormon missionaries tap-dancing? Do you realize one song is a parody of "Hakuna Matata" from *The Lion King*? This is the third time *The Book of Mormon* has toured through Seattle, and a whole bunch of people were crying their eyes out when they didn't get in the last two times—including a few *Stranger* staffers—so if you're one of those people, here's your chance. Pro tip: Praying won't help. You gotta buy a ticket. (Paramount Theatre, Tues-Sun, \$58-\$166,

Dec 29–Jan 10) **CHRISTOPHER FRIZZELLE**

We also recommend...

THEATER

Dina Martina Christmas Show: Re-bar, daily, 8 pm, \$22, through Dec 31
Homo for the Holidays 2015: Oddfellows West Hall, daily, \$25/\$32/\$195, through Dec 27

DANCE

The Nutcracker: McCaw Hall, daily, \$25-\$156, through Dec 28

COMEDY

Comedy Womb Open Mic: Rendezvous, Tues Dec 29, 7 and 9 pm, \$5
12th Annual Blue Moon Christmas

Pageant: Blue Moon Tavern, Thurs Dec 24, 9 pm, \$5

Complete listings at [strangerthingstodo.com](#)

FILM

Blade Runner: The Final Cut

DON'T MISS The three great science-fiction works of the first half of the 1980s are *Blade Runner* by Ridley Scott (1982), "Clear" by Cybotron (1983), and *Neuromancer* by William Gibson (1984). With these three we get the images of the urban future. Los Angeles is the city in the movie, Detroit is the city in the music, and Tokyo is the city at the center of the book. All of these works have withstood the test of time and so reward

frequent visits. We still have so much to learn from the sounds, words, and cinema of the post-humanist world. *Blade Runner* is also packed with amazing urban details: the sushi bar, the hotel room, the nightclub. I could live here forever. (Central Cinema, Dec 26-30, 9:30 pm, \$8 adv/\$10 DOS) **CHARLES MUDEDE**

We also recommend...

"The Cigar Room" Documentary Release Party: Neumos, Wed Dec 23, 8 pm, \$12
Creed: Various locations
The Good Dinosaur: Various locations
The Martian: Various locations
The Princess Bride Quote-Along: SIFF Film Center, daily, \$15, through Jan 3
Sisters: Various locations

Continued ►



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Clint Marsh \$18.95

**The Surrender Experiment:
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Michael Singer \$16.95

**Speaking with Nature: Awakening to the
Deep Wisdom of the Earth**
Sandra Ingerman & Lynn Roberts \$16

**Zen Doodle Coloring Book: Relax and
Relieve Stress with Adult Coloring Pages**
Kristy Conlin \$14.99

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THINGS TO DO ARTS & CULTURE



Blade Runner: The Final Cut
Dec 26-30 at Central Cinema

Spectre: Various locations

Spotlight: Various locations

Star Wars: The Force Awakens: Various locations

Willy Wonka and the Chocolate Factory
in Smell-O-Vision: SIFF Film Center, daily,
\$15, through Jan 3

Complete listings at strangerthingstodo.com

ART

Remember to Come Back...

DON'T MISS In the wispy drawings of ruby onyinyechi amanze, a Brooklyn-based Nigerian artist, human figures are in transit between the real world and imagined worlds, between doorways and paths, appearing partly in color and partly in pencil. Amanze is one of the five artists in this migration-centric exhibition called *Remember to Come Back...* Each selected artist hails from somewhere in Africa but also has an adopted home in the United States or Europe, and each considers the significance of departure, return, exile, assimilation, and refuge. The artists are amanze, Clay Apenouvon, Mwangi Hutter, Délío Jasse, and Zohra Opoku. *Remember to Come Back...* is aptly timed not only to current events in international migration and social transformation, but also to the American and European holiday seasons, when we all go home again in our own ways. (*Mariane Ibrahim Gallery*, closes Dec 23, free) **JEN GRAVES**

We also recommend...

MUSEUMS

Art AIDS America: Tacoma Art Museum,

Tues-Sun, \$14, through Jan 10

The Atomic Frontier: Black Life in Hanford, WA: Northwest African American Museum, Wed-Sun, \$7, through March 6
Brenna Youngblood: abstracted realities: Seattle Art Museum, Wed-Sun, \$24.95, through April 17

Camp Fires: The Queer Baroque of Léopold L. Foulem, Paul Mathieu, and Richard Milette: Bellevue Arts Museum, \$12, through Feb 14

Constructs: Installations by Asian Pacific American Women Artists: Wing Luke Museum, Tues-Sun, \$14.95, through April 17

The Duchamp Effect: Seattle Art Museum, Wed-Sun, \$24.95, through Aug 14

Franz Erhard Walther: The Body Draws: Henry Art Gallery, Wed-Sun, \$10, through March 6

Genius / 21 Century / Seattle: Frye Art Museum, Tues-Sun, free, through Jan 10

The Harmon & Harriet Kelley Collection of African American Art: Works on Paper: Northwest African American Museum, Wed-Sun. Through April 17, \$7

Heikki Seppa: Bainbridge Island Museum of Art, Bainbridge Island, daily, free, through Feb 7

Intimate Impressionism from the National Gallery of Art: Seattle Art Museum, Wed-Sun, \$24.95, through Jan 10

James Turrell's Light Reign: Henry Art Gallery, Wed-Sun, \$10

Martha Rosler: Below the Surface: Seattle Art Museum, Wed-Sun, \$24.95, through July 4

Pablo Helguera: Librería Donceles: Henry Art Gallery, Wed-Sun, \$10, through Jan 3

Pae White: Command-Shift-4: Henry Art Gallery, Wed-Sun, \$10, through Jan 24

Paradox of Place: Contemporary Korean Art: Seattle Asian Art Museum, Wed-Sun,

\$9, through March 13

Sam Vernon: Olympic Sculpture Park, free, through March 6

Wynne Greenwood and K8 Hardy: New Report, Artist Unknown: Frye Art Museum, Tues-Sun, free, through Jan 10

GALLERIES

Andrea Geyer: Travels on a Slender

Thread: The New Foundation Seattle, Thurs-Sat, free, through Jan 16

Ernie Fuglevand: Bon Voyage Vintage, daily, free, through Dec 31

The Figure in Process: de Kooning to Kapoor, 1955 - 2015: Pivot Art + Culture, Tues-Sun, \$5, through Feb 28

Frye Art Museum/Yesler Community Center Exhibition: Frye Art Museum, daily, free, through Jan 10

Everyone's In: The Alice, Sat, 6-9 pm, free, through Jan 9

Jake Millett: Cupcake Royale, free, through Dec 31

Matika Wilbur: Project 562: The Hibulb Cultural Center and Natural History Preserve, Tulalip, Tues-Sun, \$10, through Jun 11

Roger Shimomura: Great American Muse: Greg Kucera Gallery, Dec 23-24, free

Sean Michael Hurley: The Haunted Ark: Steve Gilbert Studio, free, through Jan 14

Unstoppable: INCA, Wed-Sat, free, through Jan 22

Complete listings at strangerthingstodo.com

READINGS & TALKS

Jamison Green: Making the Case for Transgender Health and Rights

DON'T MISS Health-care issues abound for transgender people. In addition to facing a disproportionate amount of violence in this country, many have to deal with a health-care system that doesn't account for their needs and/or rejects them outright. Lots of medical professionals aren't trained on how to address the physical and mental-health problems that trans folk experience, plus many insurance companies don't cover necessary procedures. Dr. Jamison Green is trying to change all that. He's the president of the World Professional Association for Transgender Health, advocating for legal equity and trans visibility in the culture at large. He's been in the field for a long time, and he's got plenty of practical solutions worth hearing. (*Seattle Public Library, Capitol Hill Branch, Mon Dec 28, 6-7:30 pm, free*)

RICH SMITH

Complete listings at strangerthingstodo.com

FOOD & DRINK

Darkest Days Beer Festival

DON'T MISS Dark winter days are made better by dark winter beers, which are rife with warm, toasty flavors and spices. They also tend to be higher in alcohol content, making them more conducive to long winter naps or much-needed social interaction. To help you through the winter solstice,

Stout is holding a three-day celebration featuring more than 10 different specialty stouts, porters, and winter drafts from "Alesmith, Epic, Pelican, Ballast Point, Great Divide, Against the Grain, Two Beers, and more." (*Stout, Wed Dec 23, 11 am-midnight, no cover*) **ANGELA GARBES**

We also recommend...

\$10 Pizza Mondays: Cafe Lago, Mon Dec 28, 5 pm

Festa dei Sette Pesci (Feast of the Seven Fishes): Anchovies & Olives, Wed Dec 23, 5-11 pm, \$80

Free Wine on 15th: European Vine Selections, Sat Dec 26, 3-6 pm, free

Free Wine Tasting at Champion Wine Cellars: Champion Wine Cellars, Sat Dec 26, 12-5 pm, free

Free Wine Tasting at DeLaurenti: DeLaurenti, Sat Dec 26, 2-4 pm, free

Making Hand-Rolled Sushi: Economy Market Building, Thurs Dec 24, 11:30 am, free

Onibaba Ramen Pop-up: Miyabi 45th, Wed Dec 23, 11:30 am-2 pm

Paella Night: Terra Plata, Mon Dec 28, 5 pm, \$15

Snouts & Stouts: Little Water Cantina, Sun Dec 27, \$17

Sunday Pig Roast: Bell + Whete, Sun Dec 27, 5 pm, \$24

Taco Wednesdays: Roanoke Park Place Tavern, \$1 each, Wed Dec 23, 4 pm-2 am

Tiki Night: Rumba, Wed Dec 23

White Fish Gift Exchange: Ghostfish Brewing Company, Sat Dec 26, 3-11 pm, free

Wii Wednesdays: Sake Nomi, Wed Dec 23, 6 pm, free

Complete listings at strangerthingstodo.com

QUEER

Cuff Country Friday

DON'T MISS If you're having a hard-candy Christmas, what better way to shake off the blues than with a little holiday line dancing? Show off your fancy new boots at the Cuff on Friday night with the Rain Country Dance Association's regular weekly country dancing night. Newcomers are welcome: Instruction starts at 7:15 with some "basic two-step," which I don't think is a euphemism for sex but, given that it's the Cuff, I wouldn't entirely rule it out. Even if you don't dance, it's still a sight to behold—just give 'em your most enthusiastic cheers from the sidelines. (*Cuff, Fri Dec 25, 7-10 pm, no cover, 21+*) **MATT BAUME**

We recommend...

Bearaoke: Cuff, Tues Dec 29, 8 pm, free, 21+

DJ Night: Cuff, Dec 25-26, 10 pm, free, 21+

I Hate Karaoke: Pony, Tues Dec 29, 9 pm, free, 21+

Mimosas with Mama: Narwhal, Sun Dec 27, 1 pm, \$15-\$25, 21+

Robbie Turner's Playground: R Place, Wed Dec 23, free, 21+

The World's Tiniest Teadance: Pony, Sun Dec 27, 4-9 pm, free, 21+

Wildrose Karaoke: Wildrose, Wed Dec 23, free, 21+

Complete listings at strangerthingstodo.com

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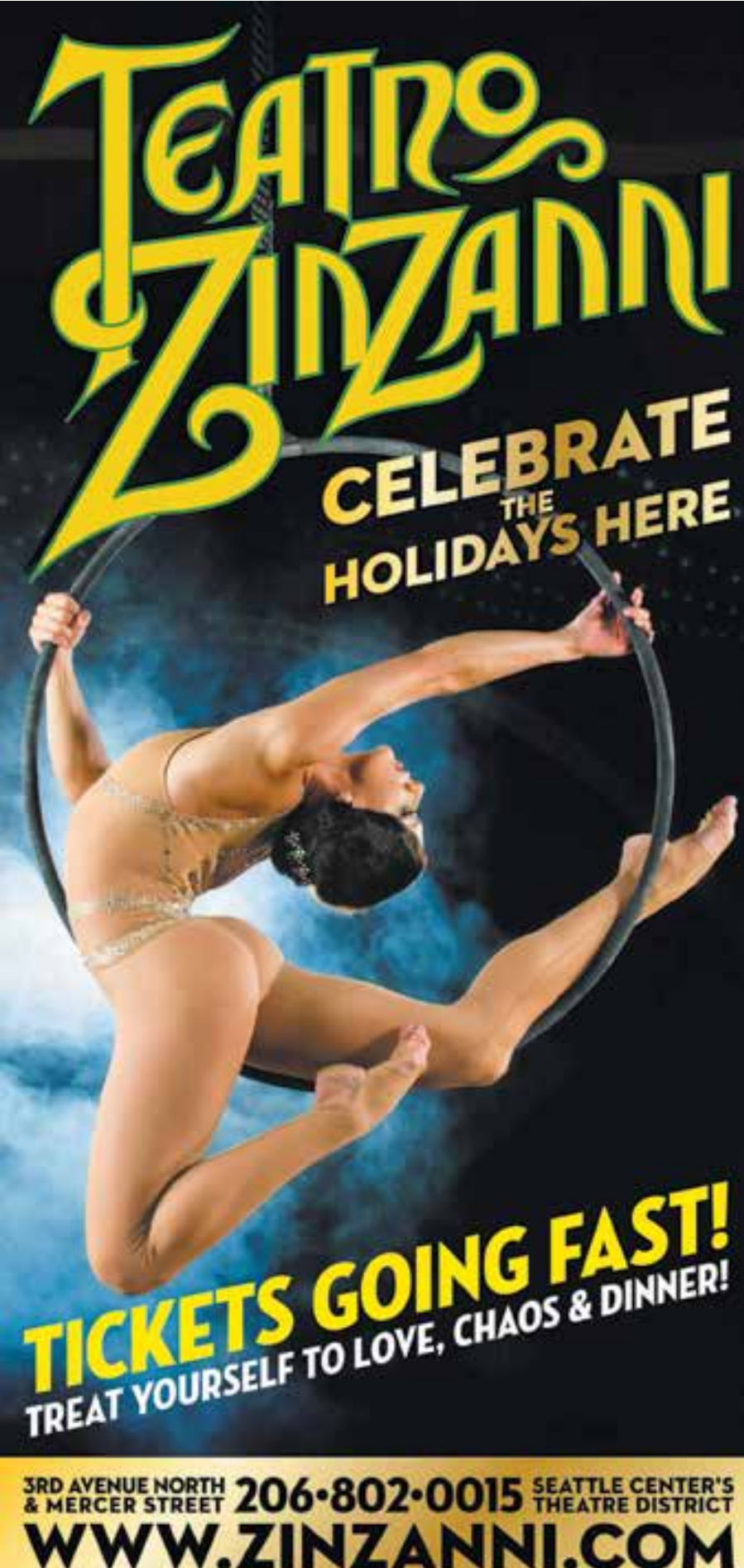
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THINGS TO DO MUSIC

Noteworthy Shows This Week

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WEDNESDAY 12/23

TOKiMONSTA, Andrew Luce, Justin Hartinger, Ainslee

(Q Nightclub) LA's TOKiMONSTA (aka Jennifer Lee) earned beat-freak cred with releases on Flying Lotus' Brainfeeder imprint and the Ramp label, but lately she's moved up to Ultra and glossed up her sound a bit. Recent material like *Half Shadows* and *Desiderium* still sounds quirky compared with most mainstream hip-hop and neo-R&B, but the guest female and male vocalists show that Lee is angling to get higher approval ratings with norms. Nevertheless, TOKiMONSTA crafts luscious electronic music that radiates a winsome funkiness and melodic insouciance. Her work has lost some edge, but it's still engaging in a way that Grimes and Julia Holter fans can embrace. **DAVE SEGAL**

The Cigar Room Documentary Release Party: Neema, Chris Kemp, Fizz & Celestino

(Neumos, all ages) I might be off base, but I detect a strong whiff of Drake's latest confessional/shit-talking material in Neema's *The Cigar Room*, about which a documentary has apparently been made and will be screened tonight. He rocks a similarly sensitive/sinister vibe, tossing in smooth-voiced guest spots by indie R&B diva Latin Rose, local luminary Keyboard Kid, and cross-country cohorts like Snow Tha Product and Mr.Xquisit. Unlike Drake, then, it feels like Neema has been making some new friends, and his aquatic brand of boom bap is all the better for it. For someone who's been in the game as long as he has, it's nice to watch the man born Mr.10K continue to mature. **KYLE FLECK**

The Dynette Set, Christy McWilson & WS2, North Seattle Ukestra

(Tractor) Though everyone knows about Seattle's celebrated culture of bands, there's a case to be made that the true character of this city's music scene is revealed in its side projects—in which ego and self-seriousness climb into the backseat so that fearlessness can ride shotgun and high-concept can drive. The Dynette Set made one record, *Rockers and Recliners*, in 1983, appeared on a handful of compilations, and made guest appearances on several records in the Pop Llama orbit (including Young Fresh Fellows and Fastbacks). The group's core, the fantastic singers Shelly Stockstill, Christy McWilson, Riki Mafune, reunited a couple of years ago and return for this holiday show, bringing girl-group vocals and a pre-Beatles rock-pop sensibility to a world that thinks "Americana" means dour vegetarians with beards playing fake country-folk songs. The

musical world of the Dynette Set correctly repositions the term to its authentic meaning, which is more aptly used to describe a prize you could win on *The Dating Game*.

SEAN NELSON

THURSDAY 12/24

Sophisticated Mama: DJ Nitty Gritty, DJ Sad Bastard

(Havana, free) Low-key over the last five years, Sophisticated Mama has been a reliable source for high-quality soul, funk, and R&B from those genres' peak periods of the 1960s and '70s. Resident DJs Nitty Gritty and Sad Bastard—with sporadic cameos by world-class diggers like Supreme La Rock and Ohmega Watts—reveal their deep knowledge of the genres on a weekly basis, improving your physical and mental health with their selections. It's a rare oasis *Continued* ►

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The Yule Loggers, Best Band from Earth, Butt Dial, more

(Blue Moon) Does anyone even know what the hell a "Yule log" really is anymore? Probably not! I've read that the old-tyme tradition of carefully selecting a giant, almost bonfire-sized piece of wood and burning it on Christmas Day dates way back to both pre-Christian Germanic and Anglo-Saxon paganism. In these early times, it was more centered on a midwinter "yule feast" celebration, which was about eating, drinking, and sacrifice. Now while I highly doubt anyone will try to slit a goat's throat for good luck or burn any wood at this annual event—the 12th Annual Blue Moon Christmas Pageant—where a band named the Yule Loggers will play, there will be drinking, merriment, comedy acts, and other surprises. Also, money raised at the door will be charitably donated to the Leukemia & Lymphoma Society. That's nicer than killing a goat anyway. **KELLY O**

FRIDAY 12/25

Negativland was right about Christianity.

SATURDAY 12/26

Avatar Darko, Ugly Frank, Nyles Davis, Beeba, Tele Fresco

(Crocodile, all ages) Two of the Puget Sound area's most vicious mic martial artists—Avatar Darko (Seattle) and Ugly Frank

(Tacoma)—will share headlining duties for this show, and take turns ripping it up at night's end. For his part, Darko will likely unveil some material from his brand-new *TRAPATAR* EP, for which, true to the title, he's secured some exceptionally banging trap beats and turned up the catchy refrain/stylishly economical verse recipe he dishes out so naturally. Frank could pull from any number of projects, be it from the catalog of verses he's stockpiled with his joyously nihilistic ILLFIGHTYOU group or from the new solo release he's teased online. **TODD HAMM**

Diminished Men, Skerik

(Blue Moon) For nine years now, Diminished Men have been one of Seattle's best bands. I say this every time I write about the long-running trio, hoping that it will increase their fan base. So far, my advocacy hasn't nudged Diminished Men much higher in people's consciousness, but I'm not going to stop now. The group's problem might be their tendency to rarely employ vocals, but that's a strength in my book. What Diminished Men—drummer Dave Abramson, guitarist/bassist Simon Henneman and Steve Schmitt—excel at is eerie, ominous jazz rock that evokes myriad noirish cinematic scenarios. Their music occupies that strange zone where electric-era Miles Davis, Ennio Morricone's 1960s and '70s soundtracks, surf rock, and Can at their *Tago Mago*-iest intersect. It's no surprise that Alan Bishop's Abduction Records issues their records; Diminished Men reflect Bishop's omnivorous impulse to hybridize various styles into distinctive compositions. There's much mystery in Diminished Men's



Brian Setzer Orchestra
Sun Dec 27 at Benaroya Hall

sound—as well as in their relative lack of notoriety. **DAVE SEGAL**

Poncho Sanchez Latin Jazz Band

(Jazz Alley, through Dec 30, all ages) There's something undeniably refreshing about being treated to effortlessly tight Latin jazz on what promises to be a gray-skied and frigid end of the year: Hearing Poncho Sanchez and his unendingly funky ensemble tear through decades' worth of searing-yet-smooth classics will warm the coldest hearts. Coming up in the fertile scene of 1970s

Cuban jazz, Sanchez played with titans like Tito Puente and Cal Tjader before forming his own group in the early 1980s. His talents on the timbale mark him as one of the foremost percussionists of our time, and recent performances show a skill that's undiminished by time. **KYLE FLECK**

Garlic Man & Chikn, Project Wonder Bread

(High Dive) Olympia electronic/R&B/rap/comedy duo Garlic Man & Chikn craft a particularly weird and catchy brand of

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1:21 BLOOD PRINCE 1:22 DALLAS COTTON 1:23 SCHOOL OF ROCK - HUNK
1:24 TOPLESS CACTUS RELEASE (DE) 1:25 JESSIE JAY READING (DE) 1:27 TOO MANY CREEPS
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queer pop, sort of a cross between THEESatisfaction and Salt-N-Pepa. But let's not be reductive: Songs like "How That Goes" and the Peaches-lite sex jam of "Watch You" are too idiosyncratic and fresh to lump them into any genre of scene. Indeed, it's their insistence on following their own twisted path that keeps them from the stardom they surely deserve (and they do deserve far more than they've gotten). But who knows? Maybe they're cool playing the occasional headlining gig at high dives like the High Dive. **KYLE FLECK**

She Is We, Chloe & Matt, Amanda Markley, Amsterdam, Kight, Afterwords

(El Corazon, all ages) If you're a fan of the local indie-pop scene, you might be saying to yourself, "Wasn't there a band called He Is We"? Well, after the initial breakup of He Is We in 2012, founding member Rachel Taylor decided to resurrect the project on her own with the oh-so-clever name She Is We. What's been released so far shows promise, transitioning into a more dancey Metric-esque direction on the debut single "Boomerang." Show up early for up-and-coming pop-punk band Amsterdam, as they consistently steal the show with their infectious hooks and energetic stage presence. **KEVIN DIERS**

SUNDAY 12/27

Hot Chip DJ set

(Neumos) Britain's Hot Chip have become global standard-bearers for song-oriented house music. Their frictionless tracks bubble with a restrained optimism and melodies

to which well-adjusted people like to sing along. As DJs, Hot Chip dig deeper than you'd think in the techno and house realms while staying open to a wide range of styles in order to undercut expectations. For example, their *Bugged Out* mix includes tracks by Theo Parrish, Armando, Conrad Schnitzler, Sparks, Zapp, and Gang Gang Dance while Hot Chip's *DJ-Kicks* mix contains cuts by Audion, Tom Zé, Black Devil Disco Club, Grauzone, and This Heat. Let's hope the Hot Chip blokes still harbor such adventurousness on the decks. When you're as popular as they are, crowds will likely let them get away with such idiosyncrasy. **DAVE SEGAL**

Brian Setzer Orchestra

(Benaroya Hall, all ages) Everybody has their holiday traditions: Some will check out the new production of Pacific Northwest Ballet's *Nutcracker*, some will pay their respects to *Homo for the Holidays*, some will probably hit up the great gospel of Blind Boys of Alabama. And some have, for reasons obscure to me at this time, decided that swing king Brian Setzer is the perfect antidote the endless rain and gray of Seattle winters. We all agree that the chorus of "Jump an' Jive" sounds like he's telling us to go "drunken driving," though, right? Don't do that. Have a safe holiday, y'all. **KYLE FLECK**

Hardly Boys, Dale Patchouli, Jiu Jitsu, Animal Camera

(Lo-Fi) I get giddy watching the Hardly Boys. The gleefulness of the teen friendship punk band is infectious as they belt out bop-a-long odes to hot mullets and Michael Cera (sample lyric: "Oh Canada, thanks a lot for

this gift from above"). The four-piece is only in town for a hot minute while they're back from their freshman year at college, so this is a special opportunity to soak in their charming enthusiasm and maybe, if you're lucky, their cover of Tacocat's "Hey Girl." Also on the fresh-faced bill: the excellently named rookie pop band Dale Patchouli, dreamy shoegaze songs from Animal Camera, and Cure-influenced new-wave dance hits from Jiu Jitsu. **ROBIN EDWARDS**

MONDAY 12/28

Get your shit together.

TUESDAY 12/29

Red Fang, Helms Alee, Wild Throne

(Neumos) Change is good, but sometimes you want a constant, too. Do you need to own a Ramones record after *Rocket to Russia*? Probably not. Is it comforting to know the new Slayer record is gonna basically sound like Slayer? Absolutely. Red Fang are only three albums into their career, but over the course of their ascension from unsung local dive-bar heroes to internationally revered sludge-metal heroes, their commitment to form has fallen on the Slayer end of quality and consistency. Sure, the album production got a little nicer and the stages they play got significantly larger, but Red Fang still sound like your favorite musicians in your hometown got together, got drunk, and challenged each other to write the grimiest heavy rock record possible. Let's hope that never changes. **BRIAN COOK**

Blag Dahlia, Nick Oliveri, Skating Polly

(Crocodile Back Bar, all ages) If you're feeling Grinchy during this week of pagan light celebrations, I'd guess that Nick Oliveri and Blag Dahlia feel the same. They're both certified rock-and-roll miscreants. Oliveri, the former bassist of desert-rock progenitors Kyuss and hard-rock wiseacres Queens of the Stone Age, is known for performing in the nude and staring down SWAT teams. Dahlia, meanwhile, is the singer of Chicago by way of San Francisco punk band the Dwarves, who are most well-known for violent stage shows and, um, for Jim Carrey singing one of their songs in *Me, Myself & Irene*. Together, they will perform an acoustic set at the back bar of the Crocodile, hopefully after stealing Christmas. **JOSEPH SCHAFER**

Racer Sessions: Hines/Zemanovic Duo

(Cafe Racer) Tonight's Racer Sessions—the weekly out-jazz/improv night held every Sunday at Cafe Racer—should pique the interest of non-jazz heads and music-school nerds alike. New Orleans-based Hines/Zemanovic Duo will be hosting the night, performing their mesmerizing jazz-rock that sometimes verges on math-rock twinklyness and even prog-metal-like grandiosity. With heavy use of looping effects, guitarist Cliff Hines builds densely musical structures, weaving different sounds and rhythms together with drummer G Maxwell Zemanovic to create the "illusion of composition." The night is interactive (and free!), as are all Racer Sessions, so bring an instrument. Audience-only participation is welcome, too, so either way, come prepared to nerd out to some sublime out-jazz. **BRITTIE FULLER**

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1.21 SHIGETO
1.22 PRINCE VS MICHAEL
1.23 ANDY COE BAND with TIM BLUHM (MOTHER HIPS)
1.29 SIR MIX-A-LOT
1.30 KUNG FU
1.31 ROB GARZA (OF THIEVERY CORPORATION)
2.4 VICCI MARTINEZ
2.5 ACORN PROJECT
2.6 JAI HO! 5 YR ANNIVERSARY
2.9 CUMBIEROS
2.12 MOTOPONY
2.13 ONRY OZZBORN + P.O.S.
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2.19 DEAD PREZ
2.25 BLADES-SKERIK-COE
2.26 DEADPHISH ORCHESTRA
2.28 BEACON / NATASHA KMETO

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Thu 12/24 **CLOSED**

Fri 12/25 **CLOSED**

Sat 12/26 9pm **DEVILWOOD SWANGOS,**
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BIG HEAD TODD AND THE MONSTERS with MIKE DOUGHTY 1/14 7:30 PM		BRYSON TILLER with THEY. 1/25 8:00 PM	
TRIBAL SEEDS with THE SKINTS + THE STEPPAS 1/21 8:00 PM		NEVERSHOUTNEVER with JULE VERA AND WATERPARKS + METRO STATION 1/26 7:30 PM	



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WED 12/23

LIVE MUSIC

♣ **88 KEYS** Musicians' Jam: Jens Gunnoe, guests, 8 pm, free

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

♣ **BAKE'S PLACE** Geoffrey Castle, 8 pm

BUCKLEY'S IN BELLTOWN Live Music: Guests, 8 pm

DARRELL'S TAVERN Open Mic: Guests, 9 pm, free

EL CORAZON Test Apes, the Norway Rats, Scott Yoder, 8:30 pm, \$8/\$10

♣ **FIX COFFEEHOUSE** Open Mic: Guests, 7 pm, free

HIGH DIVE Shawn Smith, guests

J&M CAFE The Lonnie Williams Band, 8 pm, free

KELLS Liam Gallagher

LO-FT Astrol Waters, Skating Polly, Woody & 5, 8 pm, \$5

★ **NEUMOS** "The Cigar Room" Documentary Release Party: Neema, Chris Kemp, Fizz & Celestino, 8 pm, \$12

OHANA Live Island Music: Guests, 9:30 pm

OLD RAINIER BREWERY Afro Latino Drum and Rhythm Circle/Class: 8 pm

OWL N' THISTLE Justin and Guests: 9 pm, free

PARAGON Two Buck Chuck, 8 pm, free

♣ **THE ROYAL ROOM** The Cuts, Elnah Jordan, 7 pm, donation

SKYLARK CAFE & CLUB Open Mic: 8:30 pm, free

SOUND CHECK BAR & GRILL Open Mic: Guests, 8 pm

SUNSET TAVERN Powdered Water, the Knast, 8 pm, \$8

THE SWISS Wheelies, Wow, Laura, 9 pm

TACOMA RIALTO THEATER The Christmas Revels: \$18-\$34

★ **TRACTOR TAVERN** The Dynette Set, Christy McWilson, WS2, North Seattle Ukestra, 8 pm, \$15

JAZZ

♣ **JAZZ ALLEY** The Senate, through Dec 23, 7:30 pm, \$28.50

SARAJEVO LOUNGE Gypsy Jazz Music: 8 pm

TRIPLE DOOR MUSICQUARIUM LOUNGE Joe Doria Trio, 8:30 pm

TULA'S The New Triumph, 7:30 pm, \$10

VITO'S RESTAURANT & LOUNGE Bar Tabac, 9 pm

DJ

BALTIC ROOM Bollocks: Guests

♣ **CENTURY BALLROOM** Bachata Intro Lesson & Dance

CONTOUR NuDe Wednesdays: Guests, 9 pm, free

FOUNDATION Lookas, 10 pm, \$4.10-\$8.21

HAVANA Wicked & Wild: DJ SoulOne, ZJ Redman, Selecta Element, free ; \$5 after 10 p.m.

NEIGHBOURS Exposed: DJ Trent Von, DJ Dirty Bit

★ **Q NIGHTCLUB**

TOKIMONSTA, Andrew Luce, Justin Hartinger, Ainslee, 9 pm, \$15/\$17

♣ **THE ROYAL ROOM** The Cuts, Elnah Jordan, 7 pm, donation

STUDIO SEVEN Electric Wednesday: Guests

THURS 12/24

LIVE MUSIC

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

★ **BLUE MOON TAVERN** 12th Annual Blue Moon Christmas Pageant: The Yule Loggers, Best Band From Earth, Butt Dial, 9 pm, \$5

★ **COLUMBIA CITY THEATER** The Best Open Mic Ever: Guests, 7:30 pm, free

Please note that certain regularly scheduled club nights may be subject to change around the holidays

♣ **DOWNPOUR BREWING** Open Mic Night: Guests, 5 pm, free

GHOSTFISH BREWING COMPANY George Grissom, 6 pm

HIGH DIVE Marmalade, 8:30 pm, \$6

J&M CAFE True Romans, 8 pm, free

♣ **JAMTOWN** Afro Latino Drum and Rhythm Circle/

Class: 7 pm

KELLS Liam Gallagher

THE MIX Yada Yada Blues Band, 9 pm, free

PARAGON Levi, Daylan & Al

SCRATCH DELI Music Open Mic: Free

SEAMONSTER Marmalade, 10 pm

JAZZ

★ **BARCA** Jazz at Barca: Phil Sparks Trio, Adam Kessler, guests, 9 pm, free

PINK DOOR Bric-a-Brac: 8 pm

♣ **SHUGA JAZZ BISTRO** Chris James Quartet, 7 pm, free

DJ

BALLROOM Throwback Thursdays: DJ Tamm of KISS fm, 9 pm

BALTIC ROOM Sugar Beat: DJ Bret Law, \$3

CENTURY BALLROOM Kizomba: 9:30 pm, \$8

CONTOUR Jaded: Guests

★ **HAVANA** Sophisticated Mama: DJ Nitty Gritty, DJ Sad Bastard, free

JAZZBONES College Night: DJ Christyle, 9 pm

MERCURY Isolation: DJ Coldheart, \$3

NEIGHBOURS Revolution: DJ Marty Mar, Michael Kutt

OHANA '80s Ladies Night: DJ Flow

R PLACE Thirsty Thursdays: DJ Franco, Matson, 10 pm

THERAPY LOUNGE Therapy Sessions: EJ Franco, Matson, 10 pm

TRINITY Beer Pong Thursdays: Deaf!N!t, Chris Herrera, Christyle, free



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DRUNK OF THE WEEK



KELLY O

GETTING DOWN WITH SOME CLEVELAND BROWNS

Holy cow, there were some funny people drinking at the bar at Bimbo's last Saturday! This guy was visiting from Cleveland, Ohio. He told me this before he attempted to do a cartwheel over a bar stool and landed on his head. You ever notice that when you've got enough booze in you, you can't really get hurt? If there were a Drunk Olympics, this guy would have taken home some championship silver! Instead, he gets this souvenir photo—I kinda hope he cuts it out of the paper and tapes it to his fridge. **KELLY O**

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THINGS TO DO NYE

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Ia Luz
New Year's Eve at Neumos

10TH ANNUAL HAYRIDE TO HELL
Highway 99 rings in the New Year with blues favorites like the Forty Fours and Nick Vigarino. **Highway 99, \$40, 8 pm.**

'80S NEON NEW YEAR'S
It's a very '80s New Year at Nectar, with neon-streaked bands like Nite Wave and Voyager ringing in 2016. **Nectar, \$25, 8 pm.**

ABNEY PARK
"Post-apocalyptic" steampunk band Abney Park will help usher in 2016. **Columbia City Theater, \$30, 8 pm.**

★ ABOVE THE FRAY
Jay Kuehner's crafting your cocktails, and Amos Miller and Adra Boo are providing the tunes. What could go wrong? **The Cloud Room, \$25, 9 pm.**

AGRODOLCE DINNER
Agrodolce's four-course menu includes lamb, prawns, and Theo chocolate Budino. **\$70/\$105/\$125.**

★ AMY SCHUMER
This year, Amy Schumer starred in a movie she wrote, *Trainwreck*, released an HBO comedy special, and hosted *Saturday Night Live*, plus she scored a couple Emmys for her eponymous and frequently hilarious show that uses humor as a tool to poke fun at the patriarchy, *Inside Amy Schumer*. That's a lot. What better way to celebrate her success than getting blitzed on André champagne, laughing your face off, and making out with strangers? **KeyArena, \$40-\$146, 8 pm.**

★ ANCHOVIES & OLIVES DINNER
Anchovies & Olives presents a four-course New Year's Eve dinner, featuring dishes like king crab salad with fennel and Cara Cara orange, black cod with apple and Tokyo turnips, and a juniper panna cotta for dessert. (For \$17 more, you can make it a five-course dinner and start off with three oysters and a glass of prosecco. You're worth it.) **\$80.**

BALTIC ROOM NYE 2016
Featuring DJ Skiddle and C89.5's Sammy LaForge, plus an open bar and complimentary buffet. **Baltic Room, \$70-\$350, 9 pm.**

BAR FERDINAND'S 4TH ANNUAL NEW

YEAR'S EVE BASH
Bar Ferd'nand's Melrose Market dance party features DJs and a champagne toast. **Bar Ferd'nand, \$16, 10 pm.**

BASTILLE DINNER
This festive New Year's Eve menu is paired with champagne flights, featuring "explorations of Grower Champagne, Pinot vs. Chardonnay, Cremant, and Vintage vs. Non-vintage." After dinner and flights, head to The Back Bar for late-night debauchery. **5 pm-midnight.**

BEARRACUDA SEATTLE
Don't miss your chance to brah out with some Bearracudas. **Chop Suey, \$10, 9 pm.**

BELL + WHETE DINNER
This \$35 tasting menu packs a punch, and includes champagne, baked oysters with pork belly, duck leg confit with persimmon tortelloni, and white chocolate bombe to finish. **\$35, 4 pm-midnight.**

★ BENNY BENASSI
International bro-dance superstar Benny Benassi (of "Satisfaction" fame) brings the heat to Foundation for New Year's. **Foundation, 9 pm, \$55-\$65.**

BLACK MARKET BREWERY NIGHT
Drinks, delicious dinners, damned talented DJs...how much more alliteration do you need, dummy? **Pettitrosso, \$5, 10 pm.**

BLU SARDINIA DINNER
Blu Sardinia's Italian feast will be accompanied by live music courtesy of a jazz trio. **5-10 pm.**

BLUE YEAR'S EVE
Outrageous comedy, music and dancing, and a midnight champagne toast. **Atlas Theatre, \$40, 10 pm.**

BOLLYWOOD NEW YEAR'S EVE
Look: Bollywood remains an underutilized facet of global pop culture (Timbaland's work with Missy be damned), but it's a hell of an entertaining genre to dance to, which you will be expected to do at tonight's New Year's bash. **Showbox, 9 pm.**

★ BRIMMER & HEELTAP DINNER
For New Year's Eve, chef Mike Whisenhunt is offering a decadent and creative eight-course menu featuring rich ingredients and Asian flavors. Dishes

include caviar and egg-yolk custard with garlic chives, duck-liver pâté, pork dumplings with black trumpet mushrooms, smoked black cod, grilled short rib with marrow butter, tonkatsu broth, and persimmon soufflé. **\$85, 5 pm-1 am.**

CAFE FLORA DINNER
Special seasonal menu items are the big draw, like port poached pear, fried avocado, and baked polenta.

★ CAFE JUANITA DINNER
This New Year's Eve tasting menu features dishes from northern Italy. **\$150.**

CANDI POP FT. '90S & EARLY '00S POP
Celebrate with the best that pop had to offer: Millennial pop. **Barboza, \$20, 9 pm.**

CELEBRATION LANE
Bellevue's New Year's tribute includes bright lights, music, and costumed characters. **Bellevue, free, Dec 26-31, 7 pm.**

CHAMPAGNE FLIGHTS
Flights of champagne will be priced between \$25 and \$35, with glass and bottle options as well. **Bastille Cafe Bar.**

CHASE THE NEW YEAR
Palladian and Pennyroyal present three levels for three different experiences as the ball drops—once at 9 pm in "New York" (vintage vibe, complimentary hors d'oeuvres, champagnes by the glass, caviar service + champagne bottle service), again at 10 pm in "Chicago" (street food, crafted cocktails and a champagne ice luge), and finally, at midnight on the "Seattle" floor with brandy, sweet treats, healthy juices, and a live feed of the Space Needle to watch the fireworks go off at midnight. Each ball drop is accompanied by a champagne toast! **Pennyroyal, \$50, 7 pm.**

CHIPPY'S DINNER
Chippy's' three-course meal includes cod fish and chips, Dungeness crab pot pie, or scallops. **\$50.**

CHUPACABRA NYE
Chupacabra promises views of the Space Needle and a champagne toast at midnight, which both seem pretty doable, given the venue. **El Chupacabra, 11 am-2 am.**

COPPERLEAF DINNER
Celebrate the New Year with

seven courses from Copperleaf. **\$95/\$130, 5:30-11 pm.**

★ THE DIP, TOMTEN, AND DJ NITTY GRITTY
The Dip ply their funky, soul-filled trade. **Tractor Tavern, \$20, 9 pm.**

DESTINY NEW YEAR'S EVE PARTY
"Find your destiny" this New Year's, by getting a li'l waste-y and listening to some heavy rave on very bass-heavy speakers. **Studio Seven, \$30, 9 pm.**

DRAGONFISH ASIAN CAFE DINNER
All you can eat! **\$32, 11 am-9 pm.**

DR. FRESCH
Los Angeleno Dr. Fresh assists with Q's New Year's festivities. **Q.Nightclub, \$30, 9 pm.**

★ DUG AND THE EMERALD CITY SOUL CLUB
Nine DJs will be playing "rare soul, deep funk, boogie, modern soul, and gritty R&B" in two rooms. Balloons are also promised. **Lo-Fi, \$20, 8 pm.**

★ THE DUSTY 45'S, THE BLACK CRABS, THE RAINIEROS, AND BANZAI SURF
Reliably shit-kicking western rock troupe the Dusty 45's headline a thoroughly enjoyable-looking bill. **Slim's Last Chance, \$30, 8 pm.**

EDEN HILL DINNER
Chef Maximilian presents a seven-course tasting menu. **\$100, 5-11 pm.**

FIRST NIGHT TACOMA
This family-friendly event promises "fire, ice, music, and dance" throughout Tacoma. **\$10/\$14.**

FUTURE BALL
DJs MirageSix and Whitmore help ring in the New Year. **Vashon Open Space for Arts and Community, \$5-\$30, 8 pm.**

GOLDEN BEETLE DINNER
This four-course meal includes goat cheese stuffed medjool dates and black walnut baklava. **\$50/\$75.**

THE GREG WILSON NEW YEAR'S EVE
As Comedy Underground says themselves, "DO NOT SIT IN THE FRONT ROW! Unless you want to have the time of your life!" **Comedy Underground, \$25/\$75, 10:30 pm-12:30 am.**

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THU/DECEMBER 31 • 7PM & 10:30PM

new years eve with the dudley manlove quartet

next • 1/2 alela diane and ryan francesconi • 1/7 the motels w/ star anna • 1/8 sarah gerritsen & nick foster • 1/9 chris friel orchestra: rolling stones extravaganza • 1/10 school of rock bellevue performs motown • 1/12 stu hamm band • 1/14 jonathan edwards w/ john statz • 1/15 st paul de vence w/ the banner days • 1/16 & 1/17 shawn colvin • 1/18 & 1/19 sonny landreth • 1/20 cahalen and eli

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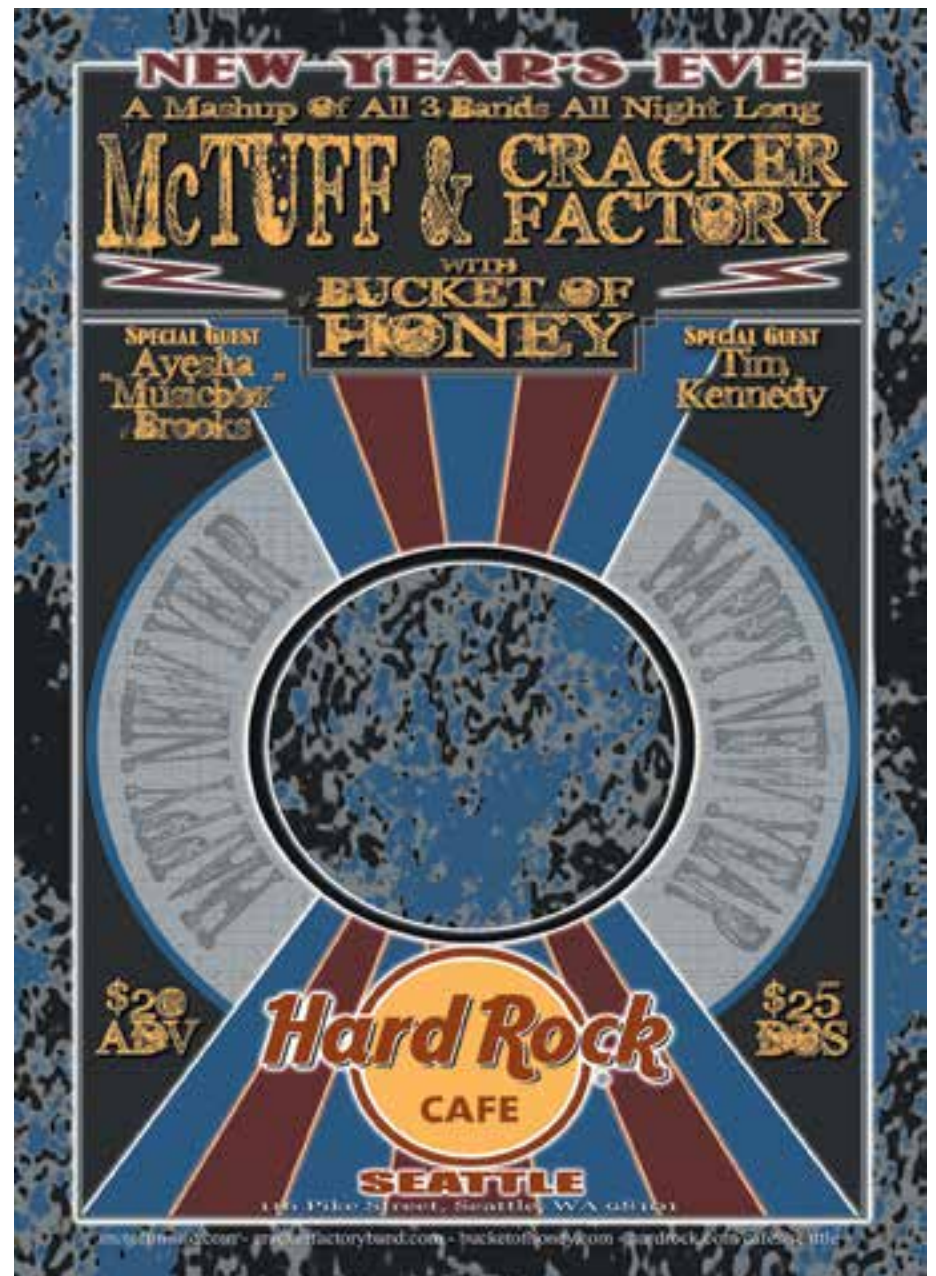
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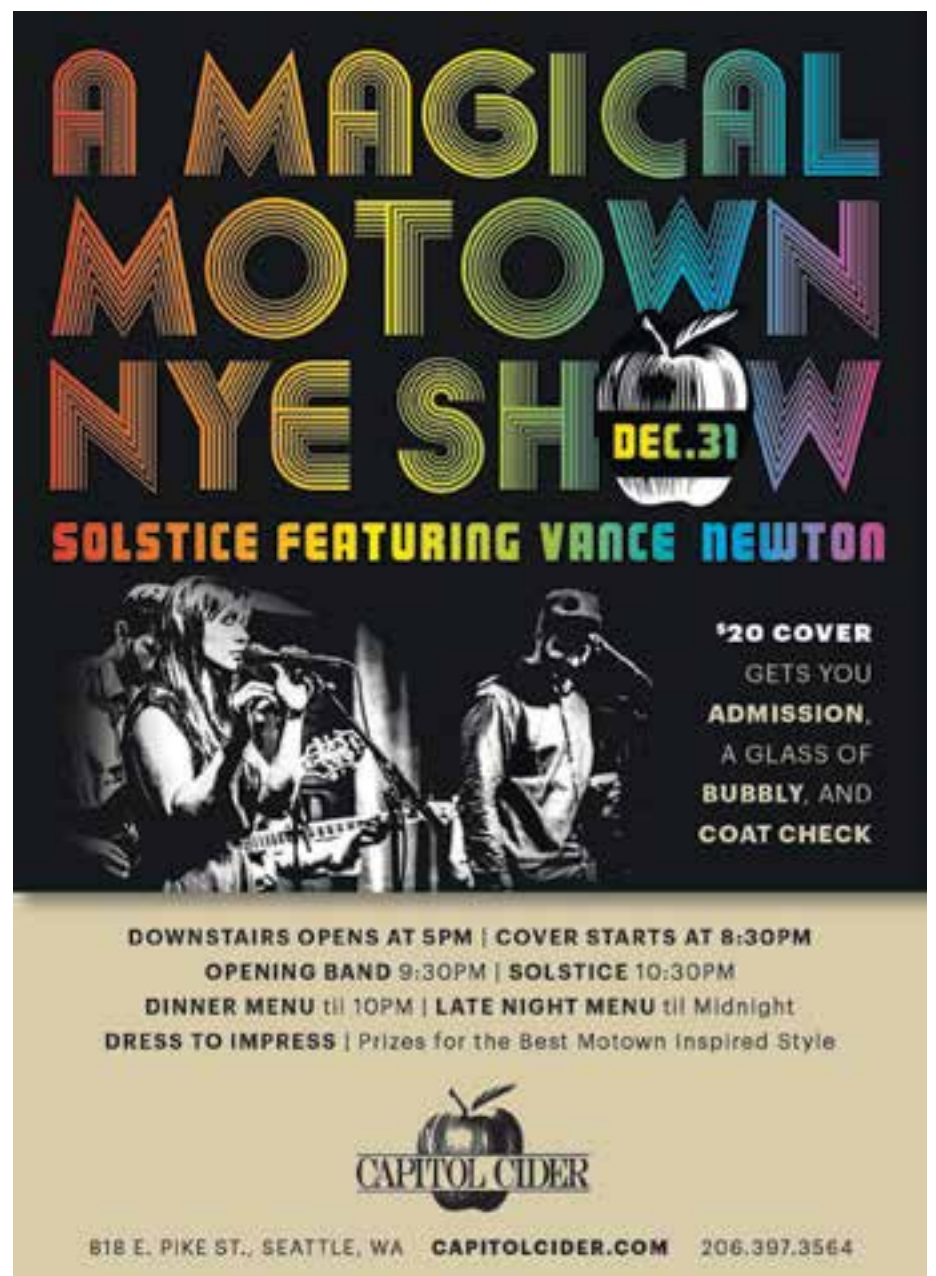


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THINGS TO DO New Year's Eve



HOT STOVE SOCIETY DINNER

New Year's Eve at Hot Stove Society promises an oyster shucking demonstration, copious champagne and cocktails, and foie gras—and that all happens before the three-course dinner. This evening also comes with the opportunity for a pricey, decadent couple's upgrade: a night at Hotel Andra after the festivities, and brunch for two in the morning at Dahlia Lounge. **\$199/\$449.**

HOW TO COOK A WOLF DINNER

Menu options include oysters, pasta, pork cheeks, and seared ahi. **\$80.**

INDULGENCE

This EMP party may be your best shot at easy hooking up on New Year's, with 3,000 guests in attendance, a special singles' happy hour, and even bracelets to identify anyone who considers themselves "up for grabs." Oh, and there will also be three performance stages with music (Movin' 92.5 + '80s jams) and live comedy, plus fireworks at the needle. **EMP Museum, \$79+.**

ITTO'S DINNER

This prix fixe NYE meal at Itto's Tapas, a West Seattle Moroccan restaurant, includes an intriguing-sounding glass of fennel bubbly. **\$60.**

IVAR'S SALMON HOUSE NEW YEAR'S EVE PARTY

Ring in the New Year at Ivar's Salmon House with a dinner buffet from Chef James Somerville, DJ Diana Ruiz, and party favors, and sweet views of Lake Union. **\$85, 6 pm.**

★ JOULE DINNER

Joule's prix fixe meal features extravagant dishes like Steelhead gravlax, oxtail capelletti, and Wagyu tri tip. **\$75, 5-10 pm.**

★ LA LUZ, GAZEBOs, AND SICK SAD WORLD

Everybody knows *The Stranger* loves surf-noir trio La Luz, so why not spend NYE with them? **Neumos, \$15, 8 pm.**

★ LARK DINNER

Lark (known for its locally sourced, small-plate dishes) presents a luxurious four-course meal for New Year's Eve. **\$115, 5-9:30 pm.**

LE PETIT COCHON DINNER

Le Petit Cochon is offering a five-course NYE menu that features oysters, albacore, and squab, along with an optional \$40 libation pairing. **\$79/\$119, 6 and 8:30 pm.**

★ A MAGICAL MOTOWN NYE SHOW

Capitol Cider is throwing a "Magical Motown" New Year's show with neo-funk and soul provided by Solstice and guest singer Vance Newton. There's the possibility for a \$50 gift certificate if you come correct, outfit-wise. Admission includes a glass of the bubbles at midnight, and food will be served from open to midnight. **Capitol Cider, \$20, 8:30 pm.**

★ MARJORIE DINNER

Marjorie is hosting a four-course dinner party featuring dishes by Chef Zephyr Paquette and Sous Chef Kevin Jones. **\$75-\$125+.**

MKT. DINNER

The menu at Ethan Stowell's smallest restaurant includes oysters, caviar, foie gras mousse, and venison tartare. **\$80.**

MOISTURE FESTIVAL NEW YEAR'S EVE EXTRAVAGANZA

This performance-oriented party (dancing, variety, music) from the Moisture Festival promises a champagne toast, appetizers, and a downpour of giant red balloons when the clock strikes twelve. **Hale's Palladium, \$65/\$75, 8 pm.**

MONSOON DINNER

Monsoon will pare down their usual menu and present specials like oysters, lamb chops, and lobster.

MOULIN ROUGE NEW YEAR'S EVE SING-ALONG

Ring in the New Year dramatically and musically. **SIFF Cinema Uptown, \$15, 9 pm.**

THE NEW TRIUMPH

The New Triumph return once again to help Vito's with their New Year's festivities. **Vito's Restaurant & Lounge, Free, 9 pm.**

NEW YEAR'S EVE BASH

DJ Phatti LaBelle helps the Old Pequi ring in the New Year. **Old Pequi, Free, 9 pm.**

NEW YEAR'S EVE CELEBRATION

Celebrate the New Year with excellent local reggae. **Hummingbird Saloon, Free, 9 pm.**

NEW YEAR'S EVE AT CHIHULY GARDEN AND GLASS

Check out the fireworks through the Glasshouse sculpture, while enjoying bubbly and appetizers. **\$200, 8 pm.**

NEW YEAR'S EVE GALA

Havana promises the "not to be missed party of the year" with DJs Hyro and Megatran running the decks. **Havana, \$35, 8 pm.**

NEW YEAR'S EVE KARAOKE

Mr. Nagy leads Hillman City's awesome Union Bar in karaoke. **Union Bar, Free.**

NEW YEAR'S EVE AT POCO WINE + SPIRITS

Imbibe champagne and cocktails while noshing on small plates and taking in the music. **Free, 4 pm-2 am.**

NEW YEAR'S EVE RED CARPET BASH AND CHARITY BENEFIT

Porsha Williams, of the *Real Housewives of Atlanta*, hosts. **Fremont Foundry, \$75/\$109, 9:30 pm.**

NEW YEAR'S EVE AT TINI BIGS & HULA HULA

Tini Bigs and Hula Hula offer two bars for the price of one this New Year's Eve. They'll also have a DJ, karaoke, a full food menu, and a great view of the fireworks. **4 pm-2 am.**

OBSERVATION DECK DANCE PARTY

DJ Michelle Myers provides the soundtrack to this elevated, spinning celebration. There will be desserts and a champagne toast at midnight. You can plan for dinner at the Needle as well. **Space Needle, \$115, 9 pm-1:30 am.**

THE ONE AND ONLY '80S INVASION

What better way to celebrate our headlong dive into the future than to reminisce about that greatest of American decades? **High Dive, \$10/\$15.**

★ PALACE KITCHEN DINNER

This festive dinner includes chilled king crab, seared lamb belly, and gnocchi.

THE PARLOR'S 6TH ANNUAL NEW YEAR'S PARTY

Celebrate on the Eastside with DJ Mack Long. **Parlor Ultra Lounge, Bellevue, \$25, 7 pm.**

PARTY IN THE WOODS

Live music from Blueyedsoul and the rest of the Woods crew. **The Woods, 9 pm.**

★ POPPY DINNER

At Poppy, former Herbfarm maestro Jerry Traunfeld fuses the Indian culinary tradition of the thali—a platter featuring a variety of small dishes—with his long-standing love of local/seasonal ingredients, ambitious Northwest cuisine, and an array of spices and herbs. Celebrate New Year's Eve at Poppy with their "prix fixe feast!" **\$85.**

RED COW DINNER

This celebratory four-course dinner includes dishes like gougères and chicken liver mousse, bacon and pheasant rillettes, frisée salad with bacon and a poached egg, grilled pork chops, crème caramel, and more. **\$80.**

★ RESOLUTION 2016

Was FreakNight not quite freaky enough for you EDM heads? Then get thee to WaMu Theater for a night of solidly dumb, predictable, and yet enjoyable dance music. **WaMu Theater, \$92, 6:30 pm.**

★ RESTAURANT MARRON DINNER

Marron's meal features caviar, foie gras, and optional wine pairings. **\$159.**

RIONE XIII DINNER

This decadent four-course meal includes salads, oysters, ravioli with wild mushrooms, pappardelle with lamb ragu, duck two ways, scallops with pork belly, and more. (The night ends with tiramisu!) They also have some great additions, like seared foie gras for \$20 and black truffles for \$10. **\$80.**

★ "THE ROLLING STONES," GREAT SPIDERS, AND SSDD

To put it gently, the real Rolling Stones are past their prime. By contrast, the Northwest musicians who sporadically play the venerable British legends' timeless songs to rapturous throngs while throwing scare quotes around their name are operating at their peak. **Sunset Tavern, \$15, 9 pm.**

THE ROOM IN 3-D

See Tommy Wiseau's ass like you've never seen it before. **Central Cinema, \$11, 8 pm.**

★ SALARE DINNER

For New Year's Eve, Salare chef Edouardo Jordan, known for his excellent nose-to-tail cooking, house-made pasta and charcuterie, and fresh local seafood, presents this nine-course meal. When you're finished with your meal, consider joining Salare in making a donation to YouthCare and add extra to your bill. **\$100/\$140, 5-10 pm.**

★ SALTED SEA DINNER

Chef Allyss Taylor presents a seafood-centric, four-course menu alongside wine, bubbles, and cocktail pairings.

★ SEVEN BEEF DINNER

Seven Beef, a modern steakhouse from the owners of Monsoon and Ba Bar, specializes in grass-fed, Northwest-raised beef that's butchered in-house. For New Year's Eve, the restaurant is offering a festive five-course dinner featuring oysters and prime rib for \$75 (with an \$45 optional wine pairing). For a little extra festivity, there will also be a live Brazilian jazz band. The last seating, at 10:30 pm, also includes a sparkling wine toast when the clock strikes midnight. **\$75/\$120, 5-10:30 pm.**

SHINE NYE 2016

Kremwerk brings in the New Year with a who's who of local DJ talent. **Kremwerk, \$35-\$250, 9 pm.**

SHIRO'S DINNER

Your options for delicious dishes include lots of sushi, soup, and dessert. **\$65/\$75.**

SKYCITY SOIRÉE

A six-course dinner served over the spinning city, followed by a champagne toast, then a dance party on the observation deck. **Space Needle, \$250, 8 pm-1:30 am.**

SPECTRA 2016: NEW YEAR'S EVE UNDER THE ARCHES

KEXP DJs, deliciously intoxicating beverages, and a great view of the fireworks are promised at this New Year's Eve under the arches. **Pacific Science Center, \$80/\$150.**

STAPLE & FANCY DINNER

A four-course supper featuring foie gras, lobster risotto, scallops, and braised rabbit. **\$80.**

SUCCESS, THE LOSS, AND HILLTOP RATS

Have yourself a very punk NYE with Success and company at quasi-legendary dive the Kraken. **The Kraken Bar & Lounge, 9 pm.**

SUPER GEEK LEAGUE, JONNY SONIC, BILLY THE FRIDGE, AND WRECKLESS FREAKS

El Corazon invites you to celebrate with "the weirdest band in the world," Super Geek League, and their cohorts. **El Corazon, \$18/\$20, 9 pm.**

TAVOLÀTA DINNER

The first establishment of Ethan Stowell Restaurants, Tavolàta, presents this four-course New Year's Eve dinner that starts with prosciutto, mozzarella, and oysters, and wraps up with lemon zeppole. In the middle, you'll have your choice of four pasta options, then duck breast, Wagyu coulotte steak, or scallops for the main. **\$80.**

THIS JOINT IS JUMPIN'

Casey MacGill and company help ring in the New Year, plus a gourmet buffet and bubbly toast at midnight. **Leif Erikson Hall, \$45, 8:30 pm.**

THREE CROWN NEW YEAR'S EVE PARTY

DJs, bubbly, food trucks, and small-plate Swedish meatballs will make you feel just like you're back in the homeland... if your homeland was Sweden. Or Queen Anne. **Swedish Cultural Center, 8 pm.**

TRINITY NEW YEAR'S

DJ Spinderella helps Trinity bring in the New Year. **Trinity, \$25-\$75, 9 pm.**

★ VENDEMMIA DINNER

Don't miss this four-course New Year's Eve dinner! Vendemmia is known for doing a \$50 four-course menu that rotates daily, and on New Year's Eve they promise a dining experience that's even more celebratory and decadent than usual. **\$70.**

VOLUNTEER PARK CAFE DINNER

Volunteer Park Cafe, known for its simple food and local ingredients, is hosting an extravagant six-course New Year's Eve dinner. **\$95/\$130, 7 pm.**

WEENER AND GUESTS

"Seattle's brownest Ween tribute cover band" plays a cheap and easy New Year's at Seattle's finest dive. **Blue Moon Tavern, \$5, 10 pm.**



Three Crowns NEW YEARS EVE Ball

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Featuring **three**
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THURSDAY, DECEMBER 31 2015 at 8PM

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station and onsite
**FOOD
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SHINE

NYE 2016 AT KREHWERK

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TYLER BROWN
PIKKY PROMISE
CHRIS TOWER
CUFF LYNX

WED 12/23	KITTY KARAOKE	HOSTED BY KITTY KITTY BANG BANG / CHOOSE FROM THOUSANDS OF SONGS
SAT 12/26	KINGS: A BRAG KING SHOW	"DAH HUMBUR" THEME / HOSTED BY NO LANGSTON / ENTER TO WIN!
SAT 12/26	KISS OFF HOLIDAY QUEER!	QUEER WOMEN'S EVENT / DJ TRINITHON / PONY MANE / JULIA PLANETDISCO
SUN 12/27	STUFFED GAY DISCO	TEA PARTY HAPPY HOUR/ NO COVER / \$1 BEER BUST / DJ DANA DUB / DJ PAVINE
WED 12/30	HAUS OF KEEBLER PRESENTS	TAINTED TALES: EGGNOG HANGOVER / SHELITA POTROAST / ABBEY ROADS
THUR 12/31	SHINE NEW YEAR'S EVE 2016	SPARKLE, GLOW, GLITTER PARTY / PINKY PROMISE / TYLER BROWN / CUFFLYNX
FRI 01/01	RESEARCH PRESENTS 1080P	IL TIFFANY / BOBBY DRAINO / FRIENDLY CHEMIST / JACOB LONDON / SIMIC
SAT 01/02	ARTHAUS 2.0 PRESENTS	SURPRISE LIPSYNCS: AS SEEN ON TV / HOUSE OF DARLING / RUBOSEKHOMOSEX
THUR 01/07	MOTOR PRESENTS	ARCHIVIST / MINIMAL VIOLENCE / MOOD ORGAN / CLEANSER / DJ DEGENERATE

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DECEMBER 21
Gibson Guitars Swag Pack + two tickets to a show at Showbox or SoDo in 2016

DECEMBER 22
Two tickets and a parking pass to The Who at KeyArena on May 15 + \$100 Gift Certificate to Ten Mercer

DECEMBER 23
Tour the NW with Papadosio + Merch Pack

DECEMBER 24
Two 3-Day passes to Bumbershoot 2016 + Merch Pack

DECEMBER 25
Four tickets to any show at the Marymoor Park Concert Series in 2016

DECEMBER 26
\$25 Sonic Boom Gift Certificate + two tickets to a show at Showbox or SoDo in 2016

DECEMBER 27
\$25 Sonic Boom Gift Certificate + two tickets to Summer Melttdown 2016

DECEMBER 28
\$25 Hooverville Gift Certificate + two tickets to any show at SoDo (21+ only)

DECEMBER 29
Two 3-Day passes to Bumbershoot 2016 + Merch Pack

DECEMBER 30
\$25 Easy Street Records Gift Certificate + reserved table for four at every Showbox show in January

DECEMBER 31
GRAND PRIZE!

GRAND PRIZE!

Participate in any or all of the daily contests for your chance to be chosen on December 31 for the GRAND PRIZE...

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MUSIC



How Christianity Infiltrated Seattle's Music Scene with a Little Help from Mars Hill Church and the City Council

BY KATHLEEN TARRANT

"To me, Christian music is propaganda." David Bazan simultaneously shrugs and nods when he says this, as though stating the obvious. Bazan's career makes him uniquely qualified to comment on the relationship of Christian music to the secular world. Having grown up an evangelical Christian, he and his friend TW Walsh began releasing records under the name Pedro the Lion in 1997. The songs dealt openly with complex themes about Christian faith and appealed to a big audience of religious kids, many of whom had been raised in a church culture that explicitly forbade them from listening to non-church-sanctioned records.

But after nearly a decade, Bazan found he couldn't write any more Pedro the Lion songs. Around the same time, he experienced a crisis of faith. His first full-length as a solo artist, *Curse Your Branches* (Barsuk Records, 2009), describes his shift from struggling believer to agnostic, but the process had been under way for years—much to the alarm of his Christian fan base.

"I was hemorrhaging fans with each Pedro record," says Bazan. "A guy sent *Control* [2002] back to me with a letter that said he got the record, read the lyrics, and then sent

it back without listening to a note of it. With each record, more people were telling me I had crossed one too many lines. When I put out *Curse Your Branches* I was pretty sure there weren't any more uptight Christian fans left—which was kind of right."

The fans who stayed with him convinced

"I was trying to distance myself from the overarching bias of Christian culture, which is where I felt pressure. I never felt pressure from some creator of the universe. I felt it from the church," said David Bazan.

him that Christians might be ready for a more complex musical and verbal palette. "I thought [*Curse Your Branches*] was an outright slam on Christianity, but a lot of Christians told me it helped them process

doubt. Which is great, because when I was doing [the first Pedro the Lion record] *It's Hard to Find a Friend*, I was trying to distance myself from the overarching bias of Christian culture, which is where I felt pressure. I never felt pressure from some creator of the universe. I felt it from the church. It turned out that a lot of Christian fans wanted to escape that pressure, too."

GOING TO CHURCH BUT NOT SINGING ABOUT IT

While more fashionable forms of rock 'n' roll have always dominated the headlines, Christian music's prominence in Seattle dates at least as far back as 1995, the year Brandon Ebel and his Christian indie record label Tooth & Nail moved to town. Having identified a niche in the booming marketplace of alternative music—young Christians hungry for music created without the pressures of church—Tooth & Nail ambitiously filled it with records by Christian punk, hardcore, and alternative bands.

The label's success planted the seed of a subculture that thrived in the shadow of the city's more famous music community. The kids who were secretly listening to Nirvana and Soundgarden in their bedroom suddenly

had an outlet, far away from televangelists and megachurches.

Throughout the 1990s and early 2000s, the local Christian indie rock underground successfully nurtured young bands—including Pedro the Lion, Damien Jurado, MxPx, Poor Old Lu, Roadside Monument, 90 Pound Wuss, Raft of Dead Monkeys, and many others—and young audiences at a time when the environment for all-ages live music in Seattle was notoriously hostile.

The environment for public declarations of religious faith was just as hostile, which may explain why the community preferred to remain underground, and how that mentality of wanting to belong helped form their relationship to the secular scene.

The Catch formed in 2001 and played around town regularly for several years. "A lot of the musicians from when the Catch was around in the early 2000s were doing the same things we were," says Alissa Newton, the band's drummer. "We were Christian kids going to church, but not singing about it."

Newton, now a priest at St. Columba's Episcopal Church in Kent, says the band's tendency not to write songs explicitly about faith was in keeping with community values. ►

NEUMOS

COMING UP NEXT

SUNDAY 12/27
HOT CHIP (DJ SET)
NARK + DJ D'NELSKI

TUESDAY 12/29
RED FANG
HELMS ALEE + WILD THRONE

WEDNESDAY 12/30
LA LUZ
GAZEBOS + SICK SAD WORLD (ALL AGES)

THURSDAY 12/31
NEW YEAR'S EVE
with LA LUZ
GAZEBOS + SICK SAD WORLD (21+)

SATURDAY 1/2
INDUSTRIAL REVELATION
BREAKS AND SWELLS

JUST ANNOUNCED! THURSDAY 1/7
THE BEATLES COVER NIGHT
FT. SOME OF THE BEST LOCAL BANDS IN TOWN!

SATURDAY 1/9
GOOD CO +
ELDRIDGE GRAVY
& THE COURT SUPREME
D20 BRASS BAND
+ SINNER SAINT BURLESQUE

THURSDAY 1/14
TANGERINE + S
DRAEMHOUSE

BARBOZA

COMING UP NEXT

THURSDAY 12/31
CANDI POP DANCE NIGHT
FT. 90'S & EARLY 00'S POP

JUST ANNOUNCED! WEDNESDAY 1/6
CHARLATAN + LUXE CANYON
DEPTH & CURRENT

THURSDAY 1/7
ALL STAR OPERA
THE BAD TENANTS + TURTLE T
+ DJ INDICA JONES

SATURDAY 1/9
TYLER EDWARDS
ALKI + ARTHUR JAMES

SUNDAY 1/10
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DEEP SEA DIVER Jessica Dobson's songs reflect faith without dictating the listener's experience.

◀ “What you want,” she explains, “is to have someone tell you what something means to them and how it looks to them. You don’t want people telling you how it should look to you. We were all trying to figure it out inside and outside the church.”

Considered from one angle, the rise of these bands was a rebellion—Christian artists escaping the stricture of the church, mingling with the world, searching for common ground with the kind of people who frequent clubs and coffeehouses.

Some chose secrecy, but many did not. “I felt raw honesty would be best,” Bazan explains. When asked about his faith by fans or interviewers, he pulled no punches. “It felt like an exodus, not an invasion,” says Bazan about the rise of alt-Christian music.

As the grunge boom faded into memory, Christian bands were successfully crossing religious boundaries and gaining popularity—a surprising turn of events in a decidedly secular Seattle. The fact that many of the new Christian artists were reluctant to openly acknowledge their faith began to inspire mistrust among skeptics who were paying attention. When people come from any institution, it’s difficult to know what parts they have left behind, and what parts they haven’t. Could Evangelical Christianity use the alternative-music boom for ministry?

“It’s always the goal, really,” says Bazan.

The Seattle city government proved an invaluable ally in this effort: The Teen Dance Ordinance, in effect from 1985 to 2002, made cost-prohibitive demands on venues trying to host music events for underage audiences (\$1,000,000 in liability insurance, two off-duty police officers at every show), thus severely limiting independent promoters’ ability to present entertainment to people under the age of 21. All-ages-friendly clubs like the OK Hotel, RKCNDY, and Velvet Elvis Arts Lounge were smothered out of existence by the ordinance.

The result was a cultural vacuum. It’s only fitting that the first step in filling it should have been called the Paradox.

“NOT GONNA FORCE ANYTHING ON ANYBODY”

Mars Hill Church opened its doors in 1996 under the leadership of 25-year-old pastor Mark Driscoll. He embraced a conservative Calvinist theology, which believes in predestination, or the idea that God has already chosen who is saved and who is not.

From the beginning, the church aggressively courted young people, in particular those who had been ostracized by more traditional churches. Mars Hill flaunted its embrace of tattoos and piercings.

In 1998, Mars Hill pastor Lief Moi bought the Historic University Theater in the U-District for \$285,000. In 2003, Moi told the UW *Daily* that he’d discovered a loophole in the

Teen Dance Ordinance that exempted venues owned by nonprofit organizations, and set to work remodeling the space to create a live music venue, radio broadcasting station, and recording studio. With either extreme self-awareness, or an uncharacteristic embrace of irony, he christened it the Paradox Theatre.

Mars Hill funded and ran the Paradox—because they “value the art community as a church,” according to Moi—booking rock shows by local and touring bands (secular and Christian alike) in between regular worship services conducted by Moi, and an aggressive street ministry.

Over time, a group of volunteers not affiliated with the church came to run the music side of the operation, booking and promoting low-cost shows, and even showing up early to remove church paraphernalia from the space.

For the next four years, the Paradox was the only all-ages venue operating continuously in Seattle. They hosted shows by a slew of bands like Bright Eyes, Low, Songs: Ohia, and Dirty Projectors, who would go on to much greater success. Local heroes like Carissa’s Wierd, Rosie Thomas, pre-Father John Misty Josh Tillman, Peter Parker, Say Hi, Schoolyard Heroes, and Akimbo played the venue regularly. The 250-ish capacity room wasn’t always full, but the turnout was steady.

Much as Tooth & Nail had done, Mars Hill’s leaders saw a gap in the market—this time for all-ages music spaces—and filled it. The difference this time is that the church wasn’t looking to make a profit, at least not off the shows themselves.

The nature of the relationship between Paradox the all-ages music venue and Paradox the Mars Hill church space was murky. It was not a secret that the church owned and ran the space, but the question of *why* persisted. Was it a ministry outreach or a safe place for kids to engage with live music? In January of 2000, Mark Driscoll assured the *Daily* that there would be “no preaching or Christian bands. Just a good clean club. Not gonna force anything on anybody.”

His 2006 book, *Confessions of a Reformation Rev*, tells a different story, bragging about the construction of a music ministry. The venue, Driscoll wrote, enabled Mars Hill pastor Bubba Jennings, “and his army of indie-rock volunteers, many of whom are not yet Christians, to run a lot of free concerts and draw the young fan base back to the shows.”

The book outlines Driscoll’s outreach strategy, saying he “envisioned a large church that hosted concerts for non-Christian bands and fans on a phat sound system, embraced the arts, trained young men to be godly husbands and fathers, planted other churches, and led people to work with Jesus Christ as missionaries to our city.”

(It should say a lot that the worst part of

that sentence is not a white guy using the word “phat.”)

NO BAIT AND SWITCH

The all-ages music landscape in Seattle was changing, gradually. The Teen Dance Ordinance was replaced by the less-restrictive All-Ages Dance Ordinance in late 2002. The Vera Project was founded in 2001, but still lacked a permanent home. Suburban all-ages venues like Ground Zero in Bellevue, the Old Firehouse in Redmond, and the Kirkland Teen Union Building made valiant efforts to survive while being run by young volunteers.

The Paradox remained the only reliable all-ages music space in town, but it operated at a significant financial loss. Bubba Jennings told *The Stranger* that the space lost \$230 a day just to stay open. The church later claimed to have lost nearly \$100,000 on the venue in 2002 alone.

In February of 2003, Mars Hill closed the Paradox, claiming that the space had served its purpose. Despite the less-restrictive environment for all-ages promoters in town, the absence was felt.

Then, in November, it was announced that construction had begun on a brand-new Paradox, to be housed in a 5,000-square-foot space attached to the 40,000-square-foot Ballard campus of Mars Hill Church.

The move to a building physically connected to its primary campus had made it more difficult to maintain the idea of separation between church and venue, but Jennings was

Throughout the 1990s and early 2000s, the local Christian indie rock underground nurtured young bands and young audiences at a time when the environment for all-ages live music in Seattle was notoriously hostile.

quick to allay concerns. “The church does own the building,” he told *The Stranger*, “but anytime a show says ‘Paradox,’ the event will be for everyone. There’s no bait and switch.” The music would continue to be booked by volunteers who were not members of the church.

The church’s repeated insistence that the Paradox was an independent entity (that just happened to be owned by a church) is significant. Mars Hill was expanding massively during this period. By 2006, the church had between 4,000 and 5,000 attendees and four separate campuses, compared to its 1,000 person congregation when the venue opened. The campuses operated in West Seattle, Ballard, Shoreline, and Wedgwood, and reported assets of more than \$31 million that year.

At the same time, Mark Driscoll was emerging as a controversial figure.

His presentation had always been strident and colloquial: He wore Chucks, listened to punk rock, drank, and swore. But for all the “not your typical pastor” trappings, the theology of Mars Hill was hardly reformed. Driscoll railed against the modern interpretation of Jesus as “a neutered and limp-wristed popular Sky Fairy,” equated LGBTQ tolerance to a cancer that must be excised, and preached that women must be submissive to their husbands.

As the church grew, Driscoll’s radically conservative message was increasingly at odds with the values of liberalism and tolerance that Seattle’s secular music scene prided itself on embracing. And yet, for

several years, Mars Hill held a de facto monopoly on live all-ages music in Seattle. But the church’s interest in music wasn’t limited to putting on shows.

Mars Hill house worship bands plucked musicians from the bands that played the Paradox—like Jeff Suffering (né Bettger) of 90 Pound Wuss and Suffering and the Hideous Thieves, and Dustin Kensrue of Thrice.

Resurgence, Driscoll’s evangelical training program for would-be church leaders included a component called ReSound, which was meant to function like a record label, cultivating “music that is theologically unified, stylistically diverse, and musically excellent.” In a Facebook announcement, ReSound described its hope to “show more mission-driven, diverse music... it would encourage others to not consume the foreign culture of music that is being marketed to them.”

In 2006, the same year that Driscoll created Resurgence, Mars Hill seized the reins of the Paradox back from the secular volunteers. Alicia Blake, the volunteer who ran programming for the venue, recalls the circumstances clearly nine years later.

“They sat me down and said that they’d like to get the church more involved,” she says. “I said I didn’t have interest in that. I spent a lot of time informing bands and agents that it wasn’t a Christian venue, and I didn’t want to change that.”

Blake informed *The Stranger* of the changes at the Paradox, and Megan Seling reported them. Her story quoted Jennings’s assurances: “We’re still figuring everything out... but it doesn’t look like there’s going to be any preaching at shows.”

Driscoll immediately wrote a letter to the editor pleading for tolerance. “I know that some folks will be suspicious about our intentions,” he wrote, “but I hope they give us the benefit of the doubt that even though we are Christians we are one’s [sic] that love the all-ages scene and really want to help provide nice safe venues for bands and younger fans.”

The last Paradox show booked by Blake and her colleague Liz Martin—Speaker Speaker, BOAT, Shorthand for Epic, Patience Please, and Ghosts & Liars—was held on December 16, 2006. The club never really reopened. It could be that in a city with the Vera Project, young audiences couldn’t get excited about an all-ages club attached to a church. Or it could be, as Alissa Newton now observes, that Mars Hill had already recruited “enough cool, young people from the Paradox to not need it anymore.”

In all, Mars Hill’s experiment with hosting all-ages music lasted less than eight years, but that proved to be more than enough time to normalize the connection between rock music and religion for a new generation of Seattle music bands and fans.

“Mars Hill did not want to be a church,” Newton says now. “They wanted to be a culture.” And for a while, they succeeded.

Driscoll resigned in October of 2014. A month later, Mars Hill announced that it would officially close its doors, leaving its churches to become self-governing entities, and doing more or less the same thing for the generation of Seattle music that had grown up either within or just outside its walls.

Mars Hill Church officially disbanded as of January 1, 2015, and marshall.com is no longer online. All attempts to reach former pastors and associates of the church, including Mark Driscoll and Lief Moi, for comment on this story were unanswered.

“IT’S NOT A BIG SECRET”

Though Driscoll’s fall from grace and the dissolution of his church sent shock waves through the city, it did not shake the presence of Christian themes in the city’s art. Christian imagery continues to permeate post-Mars Hill Seattle music, though its ►



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◀ tone and reception has shifted. Songwriters still approach the subject of faith in allegorical, roundabout ways. This is both a reflection of the complex relationship to faith, and a perfectly understandable aversion to guilt by association.

Bazan's *Curse Your Branches* is set at this intersection. "With the threat of hell hanging over my head like a halo / I was made to believe in a couple of beautiful truths / That eventually had the effect of completely unraveling / The powerful curse put on me by you," he sings on "When We Fell."

Bryan John Appleby's 2015 record *The Narrow Valley* is a conceptual narrative about a small town with a religious core being swallowed by an earthquake on the California coast. The album can be read as an allegory of his own exodus from the church in which he was raised. It is sweeping, symbolic, and uses storytelling to get to truth. The album is riddled with religious references—Bible-scale cataclysm, the demon Abaddon—but closes with the narrator driving away from the disaster singing the telling lines "What a relief / sweet disbelief... Praise the void."

Some artists are still willing to wrestle with faith from within.

Jessica Dobson, the voice, guitar, and songwriting mastermind of Deep Sea Diver, and past member of the Shins and Beck's touring band, is also formerly of Mars Hill. Dobson has said she and her husband and bandmate Peter Mansen left the church before its sharp decline. Her songs reflect her faith, but to the unaware listener, they could easily double as songs about romantic relationships. On "Keep It Moving," from the band's 2012 de-

The record release show for Damien Jurado's 2014 record *Brothers and Sisters of the Eternal Son* featured a choir onstage with him at the Neptune. Jurado dressed in all white and announced bonus track "All for You" as a "worship song."

but *History Speaks*, she sings, "You might wonder now, is this the girl you wanted? / So unmovable... I've been a stranger / I've caved to every whim / I know it's hard to stand to next to me / You keep wondering."

Some are more direct.

The record release show for Damien Jurado's 2014 record *Brothers and Sisters of the Eternal Son* featured a choir onstage with him at the Neptune. Jurado dressed in all white, and announced bonus track "All for You" as a "worship song." The lyrics spilled out, beautiful and no longer obscured through a psychedelic shroud: "Heaven it seems / angels applaud / and all for you / How great your love is / how much you are needed."

Jurado was open about his renewed faith in 2014 interviews for the album. "It's not a big secret that I'm a Christian and follow the teachings of Christ," he told the *Boston Globe*.

Maybe it wasn't a big secret before, but it wasn't necessarily obvious. Several people walked out of the Neptune show when Jurado began testifying. Others pointed out that it was childish to feel so surprised and disconcerted by an artist's declaration of faith.

To feel betrayed by the idea that you no longer know an artist may seem childish—the illusion being that you ever knew them to begin with—but no fan approaches art with their guard up. We give the music we love



DAVID BAZAN "I felt raw honesty would be best."

unfettered access to our soft center. When the ones who gave us the salve suddenly sing from places that gave us the wound, it can be jarring. This betrayal is echoed on both sides of the religious divide—the man who could not bear to listen to Bazan's *Control*, the few Jurado fans who walked out of the Neptune, unwilling to answer the altar call.

The way Seattle music culture typically deals with the question of religion is simply not to acknowledge it—this also applies to both sides.

Jordan Butcher, a former member of Mars Hill, plays drums in the band Copeland. While a member of the church, he was the drummer for the local Christian indie folk band Ivan & Alyosha, and worked as a designer at Tooth & Nail. His exit from the church lined up with his exit from the band, and he remembers the stigma of association with the church that followed. People rescinded offers for drumming gigs and cast uncomfortable glances at each other when they found out about his former membership.

"I get it," he says now. "What happened at Mars Hill hurt so many people, including me. There's a lot of healing to do, and the more transparent I can be and the more I can listen to people who have concerns about the church and what it did—the same concerns that I have—the better it will turn out."

But what about artists who don't feel comfortable talking about the subject at all?

"I've always been a believer in God because I'm Christian," local songwriter Kris Orlowski told a MySpace interviewer in 2014. "But I don't know if I've ever been overly so in my music, and I don't know if I ever will be. There's a point, though, where you gotta be able to stand up for what you believe in and just be okay with everybody not being into you."

In his song "Believer," Orlowski sings: "I'll be here until it's right / Could be here till Sunday night / Holy roller, see me rise / Eye for an eye / Stand tall, I'm a believer / Wishing for the words to carry on."

Those lyrics are hard to read as anything other than "overly so." Still, Orlowski's answer invites a conversation, and then backs away from it. That kind of balancing act is the byproduct of a culture of silence on one side and skepticism on the other.

It's easy to blame this tense, toxic environment on Mark Driscoll. But Mars Hill was only one church. There will always be Driscolls. Our refusal to engage in meaningful conversation about our differences creates the toxic secrecy that allows the Driscolls to fill the void.

That's no way to make art, no way to be a fan, and no way to be a city. The hard question is: Can we believe radically different things and still create a scene together?

I don't know, but I'm ready to talk about it. ■



BOOKS

We're Overweight for the Same Reason We're in Debt

A Review of Kima Cargill's
The Psychology of Overeating

BY RICH SMITH

The meal is not over when I'm full, the meal is over when I hate myself," jokes Louis CK in his stand-up special *Chewed Up*. He then compares himself to "normal people," who eat only until they're full, whereas he eats until he's doubled over, feeling like he has maple syrup for blood, asking himself why he'd ever eat so much.

Not true that he's not normal.

The bit illustrates the hilarious self-deprecation that pervades CK's persona, but it also nicely condenses the psychological realities of contemporary American eating life that existential psychologist Kima Cargill describes in her academic crossover book *The Psychology of Overeating*.

Neurologically and nutritionally, Louis CK probably finds it difficult to stop eating because his food contains enough refined sugar to throw off his brain's ability to determine when his body is full (see Cargill's chapters on sugar and "hyperpalatable" and "ultraprocessed" foods).

Nature never gives us sugar without a large amount of fiber, which slows down the body's ability to intake and absorb sugars. Our refined sugars are absorbed and stored more quickly than we can use their calories, so we get fat.

The psychology of overeating, Cargill argues, is similar to the psychology of overbuying. People who live in consumerist cultures like ours identify themselves by what they consume, not by what they produce. We've evolved biological mechanisms (sexual pleasure ensures propagation! Sweetness means calories!) that companies exploit in myriad ways to compete for dollars. Since many companies sell shit we don't need, they create advertisements that manufacture false desires for those things (Pop-Tarts, Solowheels).

But we love the taste and touch of this stuff, even if we don't need it, even if it makes us feel empty. And because our narcissistic free market has made little narcissists of us all, we conflate what we like with who we are, and, of course, who we are is the best person there is! So when our likes are challenged by finger-wagging academics, we think our very essence of being is under attack. Self-defense mechanisms rush in, which Cargill lists: rationalization (if I run, I can eat as much as I want!), denial (the river), and dissociation (I know that this shirt was made by slaves in Indonesia, but isn't Indonesia way over there, and anyway I NEED IT SORRY). In the

meantime, all this stuff makes us poor and fat, which makes us hate ourselves.

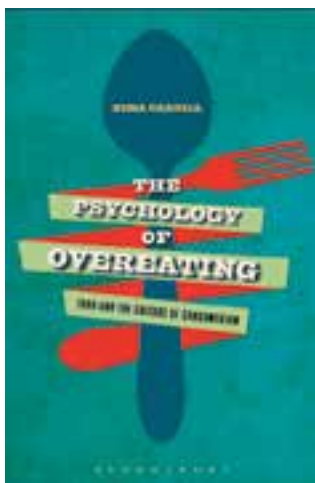
That's the psychology of our consumption problem. The bigger problem, Cargill says, is that the only way to solve a consumption problem in a consumerist society is more consumption. Too much stuff? Buy stuff to organize your stuff. Eat too much? Buy special diet food. Feel anxious? Buy Paxil. Too expensive? Buy a generic version that's probably made by the same drug company and that only has to prove it fights your anxiety better than a sugar pill. But all the stuff we buy doesn't really work, and thus we're trapped in an endless narcissistic ouroboros that's killing us and our planet.

Cargill drops a glut of Holy Shit That's Crazy facts and arguments from all over the academic world in order to illuminate and back up her comparative theory. It's hard to meaningfully summarize them all. But the

ones that gave me heart attacks involve how much money food companies make off of poor people via food stamps (one-sixth of Kraft's revenue, \$4 billion for Pepsi and Coke annually) and how often pharmaceutical companies advertise rare but vague diseases (gluten intolerance, depression) in order to sell their cures.

I was also shocked by the idea that a person could be obese but not fat ("Up to 40 percent of the population is now 'metabolically obese, normal weight,' that is, suffering the same ill effects of obesity... but maintaining a normal weight"), and by how addictive and terrible and wrapped up in colonization and capitalism sugar is (rats prefer it to heroin, and in her years as a psychologist, Cargill hasn't ever been able to get her patients off of it). She spends a lot of time talking about sugar, calling it "the central link between overeating and the culture of consumerism."

Throughout the book, Cargill often compares the addictive qualities of sugar and the manipulative legislative and advertising practices of its purveyors to the tobacco industry, which is an excellent analogy in that it offers us a solution to the systemic side of our consumption issue. Don't spend so much time shaming yourself or worrying about others shaming you: Shame the food companies. In the meantime, if you struggle with this stuff, Cargill suggests you try to eat less, re-fang the FDA, and cook at the house more often. ■



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FILM



CAROL Well, it is Christmas...

Happily Ever After with Carol

BY ALISON HALLETT

There is a pretty, scrappy shopgirl with a dapper boyfriend and rowdy, heavy-drinking friends. She's curiously watchful—actress Rooney Mara keeps her eyes opened wide—but it's not quite clear what she's looking for. Until Therese sees Carol (Cate Blanchett), then it all makes sense.

Drifting in on a cloud of elegance to the department store where Therese is slinging Christmas toys, Carol stands in stark contrast to Therese's ordinary life. When the two become friends, and then *more* than friends, Therese is airlifted into a world of highly refined misery, where Carol is in the midst of a tortured divorce from her husband (Kyle Chandler). Carol and Therese book it out of town on a road trip, where their relationship slowly kindles. And while Carol offers Therese the comforts of the upper class, Therese offers Carol something more rare and valuable: a chance at happiness.

It's kind of strange that Todd Haynes—the director of *Velvet Goldmine*—has become a master of cinematic restraint, but *Carol* is perfectly attuned to the culture of mid-century repression it documents, and equally adept at showcasing the passions and prejudices that simmer below the surface. Carol and Therese are careful because they have to be, but their relationship is no less intense or profound for all its caution.

Carol
dir. Todd Haynes
SIFF Cinema Uptown

Carol is set in the 1950s, which was not a great time for gay people getting to live the lives they actually deserved. That makes it all the more remarkable that the film, based on the Patricia Highsmith novel *The Price of Salt*, doesn't punish its characters by dooming them to misery or early death, like most of the nonhetero narratives Hollywood offers up. If creativity thrives within limits, *Carol* makes a pretty good case that love can, too—although it certainly shouldn't have to. ■

Success Is a Miracle Mop in Joy

BY KATHY FENNESSY

There was a time when David O. Russell couldn't catch a break: He spent years working on a project called *Nailed*, which never received a theatrical release, and he developed a reputation as a cruel taskmaster when a clip of a shouting match with Lily Tomlin went viral. (*Nailed* made its way to video as *Accidental Love*.) Enter Mark Wahlberg, who appeared in *Three Kings* and *I Heart Huckabees*. The actor had been sitting on a script about a Boston boxer, and he tapped Russell to direct. *The Fighter* was the result, and the filmmaker was back in business, but instead of more movies with Wahlberg, he made two with Jennifer Lawrence, who won the Oscar



Joy
dir. David O. Russell
Wide release

for *Silver Linings Playbook*, so it's inevitable that he would build a film around her.

Though *Bridesmaids* cowriter Annie Mumolo drew from a true story, *Joy* plays more like Russell's family farce *Flirting with Disaster*. It's an antic comedy with Lawrence as its calm center. She's always watchable, but she's too young for the part of a Long Island single mother who climbs the ladder to success by way of the Miracle Mop, and it prevents her triumph at the end from having the impact that it should. Diane

Ladd, who narrates in her honeyed drawl, elevates the scenario as Joy's encouraging grandmother, but as female empowerment pictures go, *Joy* is a bit of a dud. ■



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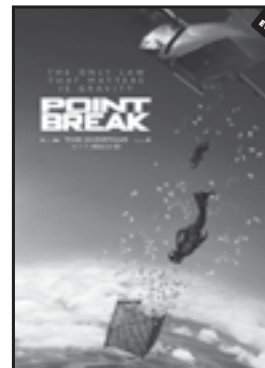
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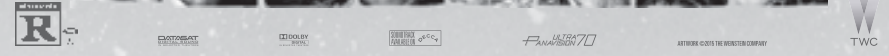
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THE BIG SHORT Didja hear the one about the catastrophic financial collapse?

Greed Isn't Good in *The Big Short*

BY NED LANNAMANN

There's nothing subtle about *The Big Short*. Director Adam McKay (*Anchorman*) uses every trick in the Martin Scorsese handbook—freeze-frame, montage, fourth-wall-breaking narration—to tell the true story of a few investors who predicted the catastrophic financial crisis of 2008. Christian Bale, not exactly a low-key performer to begin with, is given Asperger's syndrome, a stutter, and a glass eye, Steve Carell's grieving money manager can't help but speak what's on his mind, and Ryan Gosling is apparently the biggest sleaze in finance—an industry already oozing sleaze out of its finely tailored seams. These guys, among others, foresaw the burst of the housing bubble and invested against it—hoping to profit on Wall Street's unrepentant greed.

You can tell McKay is furious about what happened back in 2008, when investment firms like Bear Stearns and Lehman Brothers bled the public dry and then went belly-up. The screen almost trembles with rage during *The Big Short*'s back half, but

before that, it's a smart, addictive thrill to watch the characters discover just how fraudulent the system is. If McKay's kitchen-sink techniques aren't inventive, they're certainly enjoyable and playful: At multiple points, the movie stops in its tracks to explain intricacies of finance to the audience through the means of inspired cameos: Anthony Bourdain, Selena Gomez, and Margot Robbie in a bubble bath.

While *The Big Short* has all the nuance of a sledgehammer, it's a passionate, provoking film—and a very, very funny one. Gosling, in maybe his best performance ever, is scathing and hilarious, and the supporting cast is fantastic across the board. Sure, the movie almost unflinchingly fails the Bechdel Test, and many of its main characters never actually share screen time. But McKay's mixture of comedy and outrage is entertaining and infuriating—you'll find yourself laughing at the tackiness of Wall Street's avarice, before you're sickeningly reminded of what they got away with. ■

The Big Short
dir. Adam McKay
Wide release

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Mustang Has a Kick-Ass Heroine

BY KATHY FENNESSY

By turns lyrical and wrenching, *Mustang* depicts the process by which five orphaned sisters relinquish freedom for a form of cultural bondage. Until then, they flirt with boys and play on the beach, but what looks like innocent fun to Western eyes earns reprobation from their insular Turkish community.

Concerned about their reputation, their grandmother (Nihal G. Koldas) takes away their phones and computers and literally locks them away until marriage. It's *The Virgin Suicides* by way of *The Wolfpack*. In

of life can she provide for her granddaughters? So the house becomes a "wife factory" in which the girls trade school for lessons in cooking and quilting. And then the arranged marriages begin.



Mustang
dir. Deniz Gamze Ergüven
Seven Gables

a different film, the grandmother would be the villain, except this patriarchal society has her in its stranglehold too. If everyone thinks she's a terrible caretaker, what kind

Lale (Günes Sensoy), the youngest, doesn't understand why the older girls don't resist, except they have no other options. Once they're gone, she plots her escape. The odds are stacked against her, but she's willing to die trying. As action-adventure movies go, Deniz Gamze Ergüven's debut, which made this year's Oscar short list for foreign-language film, is as unlikely as they come, but little Lale makes for one hell of a kick-ass heroine. ■

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LEVI HASTINGS

In Search of the Meaning of Hot-and-Sour Soup on Christmas

What Makes the Union of Chinese Restaurants and Religious Minorities Work?

BY ELI SANDERS

The United States, at least statistically speaking, has more Christians than any other country on earth.

Fully 70 percent of Americans identify as Christian. Which means that if you're a religious minority, our national holiday of Christmas can be a weird time. The streets are deserted. The machinery of commerce is quiet. It's like a practice run for the Rapture.

Except at places like Shanghai Garden in the International District, where crowds always spill out the door on Christmas and a long, symbiotic tradition continues: Chinese restaurants providing space and nourishment for Jews, Hindus, Buddhists, atheists, and other people seeking refuge from the religious mainstream on days when everyone else in America seems to disappear.

Much has been written about this tradition and its roots. When it comes to my type of religious minority, Jews, it seems it all began in the early part of the last century, when Jewish immigrants with nothing to do on Christmas started linking up with Chinese

immigrants who likewise weren't strict observers of Christmas. (It also helped that Chinese cuisine matches kosher dietary restrictions in that Chinese dishes rarely mix milk with meat.)

But for this Jew, born in Seattle to a man who was the son of immigrants and a woman

On Christmas, Shanghai Garden looks like the capital of some tiny, temporary, mostly-Jewish state.

whose grandparents were immigrants, the tradition was more about, well, tradition. By the time I was an adult looking for something to do on Christmas, it was just a given that I would find myself at a Chinese restaurant. And since this is Seattle, it was pretty much a given that I'd end up at Shanghai

Garden—which, over the Christmas holiday, frequently looks like the capital of some tiny, temporary, mostly-Jewish state where a lot of people wear a lot of REI-brand clothes.

All of which is to say that I knew why I was at Shanghai Garden on Christmas after Christmas, ordering salt-and-pepper squid, dumplings stuffed with spinach, shrimp with black bean sauce, and, of course, the barley green hand-shaved noodles: tradition! But this year, in preparation for the holiday, I decided to inquire into something I'd long neglected to ask about: Why are the people running Shanghai Garden there on Christmas?

It turned out this was a difficult question to answer.

A server at Shanghai Garden told me recently that, yes, she will be working at the restaurant this Christmas, but that she also celebrates Christmas (and intends to mark the holiday after her shift). As for the owner—or owners—of Shanghai Garden, I tried every way I could think of to reach them: ►

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Rahul Gupta, the education director at the Wing Luke, told me that his Hindu family also had a tradition of seeking out Chinese restaurants on Christmas, and to help me with this story, he went so far as to personally walk over to Shanghai Garden and see if he could get an answer where I had failed. No dice, though Gupta did come away with the distinct impression that Shanghai Garden's decision to remain open through Christmas has little to do with religion. "Business," he told me. "It's a business decision. The only day they're not open is Thanksgiving, because so few people come out that day."

If true, this matches with the experience of local food historian Maxine Chan, who, as a young woman, worked Christmases in her parents' Chinese restaurants in Burien and Lacey. She didn't pay much attention to the religion of the people who packed her fam-

**"Chinese families have
a number of religious
beliefs and they don't see
it as contradicting."**

ily's businesses over the holiday; to her, the main thing about them was that they were all white. "The bottom line was, did you leave me a tip?" Chan said. "It was all about the money, the business."

For others, like Maiko Winkler-Chin, executive director of the Seattle Chinatown International District Preservation and Development Authority, working on Christmas wasn't an economic or religious decision. Her mother was Japanese and came from a Buddhist background, but Winkler-Chin herself didn't really identify with any religion. "I always liked working on Christmas Day and Thanksgiving," she told me, "because people are happy and it's festive. For me, there's no religious connotation." (These days, however, Winkler-Chin doesn't work on Christmas because, she said, "I am tired and I've married into a Christian family.")

Chan also doesn't identify as a member of any religion. Her mother, who emigrated from Hong Kong, identified as Christian. "But," Chan said, "we also had ancestral worship, also went to the temple. A number of Chinese families are similar, where they have a number of religious beliefs and they don't see it as contradicting... It's much more fluid."

Whatever the reasons for Shanghai Garden's commitment to staying open over the Christmas holiday, the restaurant's vibe whenever I've spent Christmas there is well described using Chan's word: fluid.

Yes, there's often the novelty of a temporary Jewish majority, but the bigger impression made is of the loud, smiling, well-fed commingling of many minorities—some religious, some nonreligious, some working now and celebrating Christmas later. The restaurant's massive round tables get filled with large families who have to shout at each other over the chow mein and the hot-and-sour soup. At the smaller tables are people who've made their own families for the holiday. Behind the fish tank, in the small waiting area, and outside on the sidewalk, people hold numbered cards that the restaurant brings out to deal with the Christmas crush. Everyone is there to make the most of a moment, and to enjoy those hand-shaved noodles. ■

FREE WILL ASTROLOGY
BY ROB BREZSNY

For the Week of December 23

ARIES (March 21–April 19): The raw materials you have at your disposal in 2016 may sometimes seem limited. You might not have access to all the tools you wish you did. You could be tempted to feel envy about the vaster resources other people can draw on. But I honestly don't think these apparent inhibitions will put you at a disadvantage. Within your smaller range of options, there will be all the possibilities you need. In fact, the constraints could stimulate your creativity in ways that would have never occurred if you'd had more options.

TAURUS (April 20–May 20): Are you familiar with imaginal hygiene? Educator Morgan Brent defines it like this: "Imaginal hygiene is the inner art of self-managing the imagination, to defend it from forces that compromise, pollute, colonize, shrink, and sterilize it, and to cultivate those that illuminate, expand, and nourish it." It's always important for everyone to attend to this work, but it's especially crucial for you to focus on it in 2016. You will be exceptionally creative, and therefore likely to generate long-lasting effects and influences out of the raw materials that occupy your imagination.

GEMINI (May 21–June 20): Your mind sometimes works too hard and fast for your own good. But mostly it's your best asset. Your versatility can sometimes be a curse, too, but far more often it's a blessing. Your agile tongue and flexible agenda generate more fun than trouble, and so do your smooth maneuvers and skillful gamesmanship. I suggest that you work on expanding your scope in 2016. In my astrological opinion, it will be a good time for you to study and embody the magic that the water signs possess. What would that mean exactly? Start this way: Give greater respect to your feelings. Tune in to them more, encourage them to deepen, and figure out how to trust them as sources of wisdom.

CANCER (June 21–July 22): Swedish movie director Ingmar Bergman won three Academy Awards and was nominated for eight others. Numerous filmmakers have cited him as an important influence on their work. His practical success was rooted in his devotion to the imagination. "I am living permanently in my dream, from which I make brief forays into reality," he said. Can you guess his astrological sign? Cancer the Crab, of course! No other tribe is better suited at moving back and forth between the two worlds. At least potentially, you are virtuosos at interweaving fantasy with earthy concerns. The coming year will afford you unprecedented opportunities to further develop and use this skill.

LEO (July 23–Aug 22): Avoid pain and pursue pleasure. Be kind, not cruel. Instead of complaining, express gratitude. Dodge time-wasting activities and do things that are meaningful to you. Shun people who disrespect you and seek the company of those who enjoy you. Don't expose yourself to sickening, violent entertainment; fill your imagination up with uplifting stories. Does the advice I'm offering in this horoscope seem overly simple and obvious? That's no accident. In my opinion, what you need most in 2016 is to refresh your relationship with fundamental principles.

VIRGO (Aug 23–Sept 22): Many of the atoms that compose your flesh and blood were not part of your body 12 months ago. That's because every year, 98 percent of you is replaced. Old cells are constantly dying, giving way to new cells that are made from the air, food, and water you ingest. This is true about everyone, of course. You're not the only one whose physical form is regularly recycled. But here's what will be unique about you in 2016: Your soul will match your body's rapid transformations. In fact, the turnover is already under way. By your next birthday, you may be so new you'll barely recognize yourself. I urge you to take full charge of this opportunity! Who do you want to become?

LIBRA (Sept 23–Oct 22): The English word "ain't" can mean "am not," "is not," "are not," or "have not." But it ain't recognized as a standard word in the language. If you use it, you risk being thought vulgar and uneducated. And yet "ain't" has been around since 1706, more than 300 years. Most words that are used for so long eventually become official. I see your journey in 2016 as having resemblances to the saga of "ain't," Libra. You will meet resistance as you seek greater acceptance of some nonstandard but regular part of your life. Here's the good news: Your chances of ultimately succeeding are much better than ain't's.

SCORPIO (Oct 23–Nov 21): My old friend John owns a 520-acre farm in Oregon's Willamette Valley. Blueberries are among the crops he grows. If he arranges their growing season so that they ripen in July, he can sell them for \$1.75 a pint. But if he designs them to be ready for harvest in late summer and early fall, the price he gets may go up to \$4 a pint. You can guess which schedule he prefers. I urge you to employ a similar strategy as you plot your game plan for 2016, Scorpio. Timing may not be everything, but it will count for a lot.

SAGITTARIUS (Nov 22–Dec 21): In 1803, the US government bought a huge chunk of North American land from the French government. At a price of three cents per acre, the new republic doubled its size, acquiring what is now Louisiana and Montana and everything between. I don't think you'll add that much to your domain in 2016, Sagittarius, but it's likely you will expand significantly. And although your new resources won't be as cheap as the 1803 bargain, I suspect the cost, both in terms of actual cash and in emotional energy, will be manageable. There's one way your acquisition will be better than that earlier one. The Americans bought and the French sold land they didn't actually own—it belonged to the native people—whereas your moves will have full integrity.

CAPRICORN (Dec 22–Jan 19): The coming year will be a favorable time for you to nourish a deeper devotion to truth, beauty, and goodness. Anything you do to make your morality more rigorous will generate benefits that ripple through your life for years to come. Curiously, you can add to the propitious effect by also cultivating a deeper devotion to fun, play, and pleasure. There is a symbiotic connection between the part of you that wants to make the world a better place and the part of you that thrives on joy, freedom, and wonder. Here's the magic formula: Feed your lust for life by being intensely compassionate, and vice versa.

AQUARIUS (Jan 20–Feb 18): I predict that 2016 will be your Year of Fruitful Obsessions. In giving this positive spin to the cosmic tendencies, I'm hoping to steer you away from any behavior that might lead to 2016 being your Year of Fruitless Obsessions. One way or another, I think you'll be driven to express your passions with single-minded intensity. Focused devotion—sometimes verging on compulsive preoccupation—is likely to be one of your signature qualities. That's why it's so important to avoid wasteful infatuations and confounding manias. Please choose fascinations that are really good for you.

PISCES (Feb 19–March 20): Your symbol of power in 2016 will be the equal sign: =. Visualize it in your mind's eye every morning for 20 seconds. Tattoo it on your butt. Write it on an index card that you keep under your pillow or on your bathroom mirror. Gestures like these will deliver highly relevant messages to your subconscious mind, like "Create balance and cultivate harmony!" and "Coordinate opposing forces!" and "Wherever there is tension between two extremes, convert the tension into vital energy!" Here are your words of power in 2016: "symbiosis" and "synergy." ■

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- To manage client requests for printed tickets and box office equipment.
- To create best practices, policies, and workflows to handle customer and client requests efficiently and fantastically.
- To provide friendly, clear, and knowledgeable support directly to our clients and customers.
- To handle escalated issues from the rest of the solutions team, and to escalate issues to the development team as needed.
- To analyze and report on support trends to identify solutions and product improvements that will increase customer and client happiness.
- To create and maintain documentation and knowledge base articles.

Qualifications and Skills

Experience: You should have strong customer service experience. Experience supporting technical products, especially SaaS, is a big plus.

Service: We're looking for candidates who will be patient and empathetic with our customers and clients, are committed to providing the best service in the industry, and ready to motivate others to do the same. Great communication skills and a positive, helpful, fun attitude are a must. The ultimate goal and responsibility of everyone here is to delight our clients and customers.

Communication: You and your team will be answering phone calls and emails from customers and clients with varied degrees of knowledge, comfort, and expertise, and will walk them through technical processes, diffuse issues, and make them happy. We say 'please' and 'thank you' a lot, and it's totally ok to use an exclamation point here and there.

Organization: When big events are happening, we get a lot of calls and a lot of email. Sometimes we have to print 60,000 tickets of 4 types in 6 different colors. You'll need to be able to keep on top of things, stay organized, and manage priorities, while maintaining quick, clear, and kind communication with customers, clients, and the rest of the team.

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PERSON OF INTEREST

Krampus

Christmas man-beast

Krampus, photographed in Seattle on December 19 at Champion Party Supply.

BY KELLY O

My favorite ornament, which my mom has hung on the family holiday tree every year since I was a little girl, depicts the terrifying half-man, half-beast called Krampus. When I was really little, I'd sit and stare at it for hours. It looks so wicked next to the cheery colored lights and the smiling, happy-go-lucky Santa Claus. Mom's ornament depicts Krampus shoving some 1800s-era kids into a large basket. He is cloven-footed and has big curvy horns and a SUPER long tongue.

Krampus is the stuff of Germanic folklore. The story—in a chestnut shell—is that a dude name St. Nicholas showed up to reward all the nice kids with candy or small gifts, while his hairy, scary buddy Krampus tagged along to punish all the naughty ones. Most early imagery shows Krampus forcibly taking away the wicked children by placing them in a basket or large sack. Where Krampus took you, no one knew, but legend suggested he'd eat you for supper.

Krampus costume created by Erik Warren of Limelight Event Productions at Champion Party Supply.



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